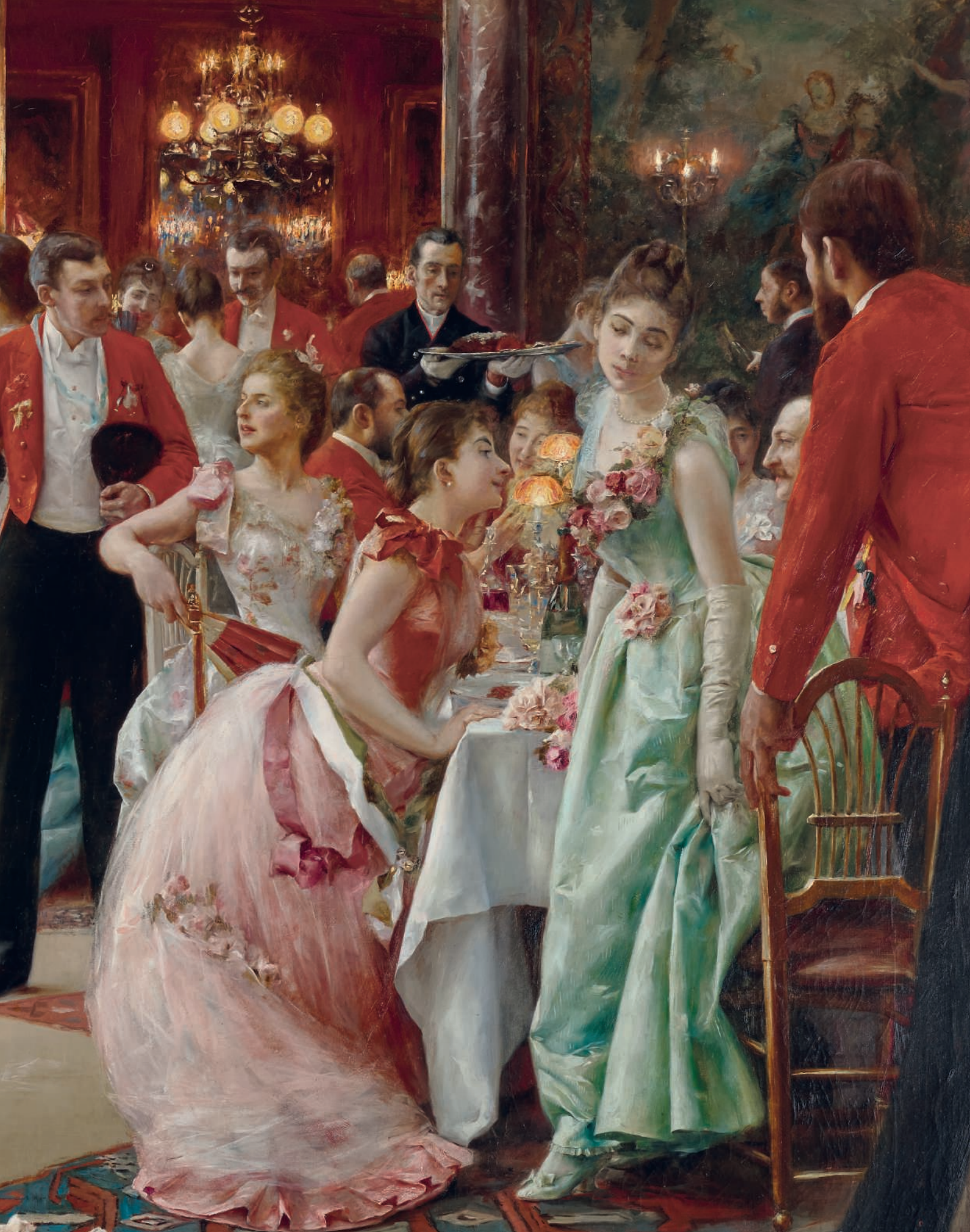




# EUROPEAN ART PART I

13 OCTOBER 2021

CHRISTIE'S



# EUROPEAN ART PART I

**13 OCTOBER 2021**

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PROPERTY OF A LADY

1

VILHELM HAMMERSHØI

(DANISH, 1864–1916)

*Spisestue*

oil on panel

7¼ x 6¼ in. (18.4 x 15.9 cm.)

Painted in 1888.

\$200,000-300,000

£150,000-220,000

€170,000-250,000

**PROVENANCE:**

The artist.

Svend Hammershøi (1873-1948), Copenhagen, the artist's brother, likely acquired directly from the above, before 1918.

Anna Hammershøi (1866-1955), Copenhagen, the artists' sister, by descent from the above.

Her sale; Bruun Rasmussen, Copenhagen, 26 April-4 May 1955, lot 189.

Anonymous sale; Bruun Rasmussen, Copenhagen, 26 February 1986, lot 91.

**EXHIBITED:**

Copenhagen, Kunstforeningen, *Arbejder af Vilhelm Hammershøi*, April 1916, no. 55, as *Spisestuen*.

**LITERATURE:**

S. Michaëlis and A. Bramsen, *Vilhelm Hammershøi, Kunstneren og Hans Vaerk*, Copenhagen, 1918, p. 86, no. 66.



Fig 1. The dining room in the Hammershøi family home in Fredriksberg Allé, c.1890, © 2008, Royal Academy of Arts, London.



Among the most celebrated Scandinavian artists, Vilhelm Hammershøi was known in his day as 'the painter of tranquil rooms,' as the artist's depictions of austere interiors formed the iconic motif that would make up about a third of his *oeuvre*. Hammershøi's life spanned an era of momentous change in both art and the world at large, but his paintings, with their muted palette and almost mystical stillness, are imbued with a sense of timelessness and introspective solitude. The rooms which the artist took as his subjects, painted with acute economy, evoke interiors more than they actually depict them. Their restrained elegance and quiet power give Hammershøi's paintings an incredibly modern appeal that is still resonant today, more than 100 years after the artist's death.

The present work was painted, according to Alfred Bramsen's catalogue of the artist's work, in 1888, the same year that Hammershøi first took up the subject of an empty interior. Recalling painting the subject for the first time in a 1908 interview, Hammershøi said, 'I have always thought there was such beauty about a room like that, even though there weren't any people in it, perhaps precisely when there weren't any' (P. Vad, *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, New Haven, 1992, p. 401). The interior in the present painting can be recognized as the dining room in the apartment on Frederiksberg Allé owned by Hammershøi's parents – the artist's childhood home. The greenish yellow light seen diffusely through the windows suggests the *allé* of trees lining the street, from which it takes



Vilhelm Hammershøi, *Interior, Fredriksberg Allé*, Private collection.

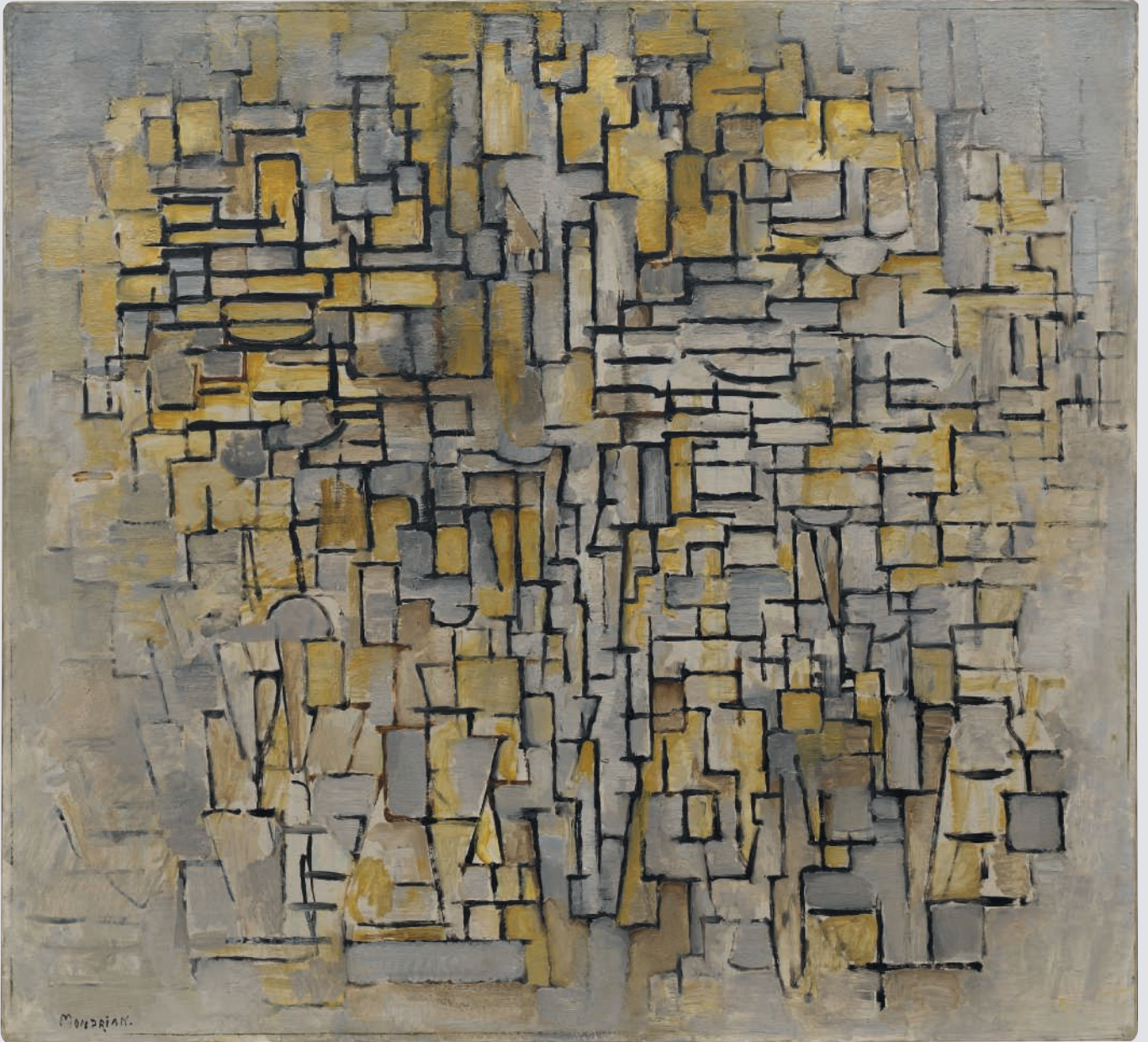
its name. This work was also later owned by Hammershøi's younger brother and fellow artist Svend Hammershøi, as well as his sister Anna, who were also raised in the apartment, and for whom the picture would have no doubt held much sentimental value.

Hammershøi returned to this dining room again in 1900 in a more finished work now preserved in a private collection, depicting the same room with the view slightly skewed to the right to include the wall and door just to the right of the windows and to create space for a lone female figure as well. This later work has been much discussed in reference to a photograph probably taken by Hammershøi's friend Valdemar Schønheyder Møller around the same date (fig. 1), which Hammershøi, who was known to use photographic references in creating his paintings, is believed to have worked from in creating the 1900 picture (fig. 2). It was quite common for the artist to return to the same interior in his paintings several times over, often under different lighting conditions or with differences in the objects populating the room. However here, both the arrangement of the objects, as with the two chairs facing one another under the right-hand window, the individual objects themselves, like the blue and white jar sitting atop the narrow cabinet between the two windows, and even the play of light on the objects in the room is remarkably similar. As such, this work raises interesting questions regarding the development of Hammershøi's working practice, particularly so early in the development of his most influential subject matter.

Was the present work created as an *aide-mémoire* to remind Hammershøi of an already conceived arrangement of the objects within the room that he could refer back to in arranging the photograph? Or was it instead a *première pensée* created in a moment of inspiration while standing within the room out of which the later composition with the slightly altered viewpoint would develop. It is notable that the chandelier seen in the photograph hanging over the dining table is omitted in both the present early sketch and the 1900 picture. This is typical of Hammershøi, who often reduces the objects within his interiors to their most basic form, emphasizing both their universality as objects and their basic geometric form, which he then replicates to create the formal structure of the composition. Hammershøi himself indicated the importance of this geometric nature of his paintings, saying, 'What makes me select a motif is just as much the lines in it, what I would call the architectonic attitude in the picture. And then the light, naturally...but when I select a motif I think that first and foremost it's the lines I look at' (P. Vad, *ibid.*). In this regard Hammershøi's work anticipates not only the sense of uncanniness and isolation later explored in the work of the Surrealists, but also the geometrical abstraction of Piet Mondrian (fig. 3).

Leonard Borwick, one of Hammershøi's most ardent patrons, said of the artist in the preface of the exhibition catalogue of a 1907 exhibition in London, 'Poet he is, first and foremost', and then as now, it is this poetry that viewers still respond to in the artist's work. In Hammershøi's paintings, the items within an interior are subsumed into a single poetic whole, animated by his characteristic brushstrokes and transformed by the complex play of light on the objects into scenes of strikingly modern stillness and psychologically charged intensity. Hammershøi's paintings go beyond appearances and become instead objects which derive their power from what is suggested and omitted rather than seen.





Piet Mondrian, *Tableau No. 2/Composition No. VII*, 1913, The Solomon R. Guggenheim Museum, New York, © 2007 Mondrian/Holtzman Trust / Art Resource.

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

2

PEDER SEVERIN KRØYER (DANISH, 1851-1909)  
*Sommeraften ved Skagens Strand, Portræt af Kunstnerens  
Hustru (Summer Evening on Skagen Beach, Portrait of the  
Artist's Wife)*

signed with the artist's initials 'S. K.' (lower right)

oil on canvas

24 x 16½ in. (61 x 42 cm.)

Painted *circa* 1899.

\$500,000-700,000

£370,000-510,000

€430,000-590,000

**PROVENANCE:**

(probably) Johan 'Hans' Brodersen (1858-1943), Skagen, by 1910.

(probably) Ove Ringberg (1883-1922), Copenhagen, before 1922.

(probably) His sale; Winkel & Magnussen, Copenhagen, 2 September 1924,  
lot 640, as *Fru Krøyer paa Skagens Strand*.

Anonymous sale; Sotheby's, London, 14-15 March 1989, lot 42, as *Marie  
Krøyer on the Beach*.

Acquired at the above sale by the present owner.

**EXHIBITED:**

(probably) Copenhagen, Kunstforeningens Udstilling paa Charlottenborg,  
*P.S. Krøyer, 1851-1909*, October-November 1910, no. 281, as *Studie til  
Sommeraften ved Skagens Strand* (with inverted dimensions).

**LITERATURE:**

(probably) H. C. Christensen, *P.S. Krøyer, 23. Juli 1851-20. Nov. 1909*,  
*Fortegnelse over hans Oliemalerier*, Copenhagen, 1923, p. 100, no. 645  
(with inverted dimensions).



Fig 1. Peder Severin Krøyer, *Summer Evening on Skagen Beach - The Artist and his Wife*, 1899, The Hirschsprung Collection, Copenhagen.



The present work relates to Peder Severin Krøyer's iconic, large scale 'blue period' masterpiece, *Summer Evening at Skagen Beach – The Artist and his Wife (Sommeraften ved Skagens strand. Kunstneren og hans hustru)* of 1899 (fig. 1).

Krøyer first went to Skagen in 1882 and became captivated by the light, the landscape and the simple life of the local community. In the years that followed he returned annually during the summer months, spending the rest of the year traveling or in Copenhagen where he kept a studio. In the summer of 1889 he married Marie Trierpeke, whom he had met in Paris. Together, the couple made the most of Skagen's close-knit artistic camaraderie, enjoying the company of the writers, musicians, intellectuals and artists who gathered there in the summer. The more celebrated visitors to Skagen included the Norwegian artists Frits Thaulow, Christian Krøhg and Hans Jæger and the scholar Georg Brandes.

In his earliest compositions in Skagen, Krøyer painted the everyday life of the fishermen at work in the Social-Realist style so popular at the time. As his attachment to Skagen grew stronger, the artist began to examine the vast expanses of sea, sand and sky that defined the landscape, and his work was imbued with increasingly Symbolist overtones. In the present painting, the figures are set into a blue half-light, a favorite with the artists of the Symbolist movement, who regarded the twilight hour as a herald of the coming of death. This interest in mood painting reflected the styles of other artists Krøyer met on his international travels. One of the most influential on the artistic development of the Swedish painter was James McNeill Whistler. Whistler and Krøyer showed together in several exhibitions and Krøyer would have seen Whistler's 'nocturnes' in different exhibitions in Paris and London during the 1880s and early 1890s. Whistler was much admired by the Scandinavian artists of the late 19th century, and his artistic influence can be seen in Krøyer's depiction of a beach becalmed in the blue light of a summer evening. The sea and the sky dissolve into a continuous medium, not dissimilar from Whistler's *Nocturne in Blue and Silver, Chelsea* (fig. 2).

In the summer of 1895, Krøyer had started work on a large portrait of Holger Drachmann set on the beach in the low evening sun, and wrote to the Swedish painter Oscar Björck that he was also thinking of painting another large portrait of himself with his wife in the same setting. The double portrait was intended as a beautiful manifestation of the Krøyers' marriage. It was essential that he had good weather for the picture, and Krøyer did not paint the final picture until 1899, though there are numerous photographs, as well as drawn and painted sketches for the final canvas.



Fig 2. James Abbott McNeill Whistler, *Nocturne: Blue and Silver - Chelsea*, Tate Gallery, London.

Marie Triepcke and Peder Severin Krøyer were married in Augsburg on 23 July 1889. By that time Krøyer was undoubtedly one of the most successful artists in Denmark. Marie was an artist in her own right and they were both much admired and sought-after in their respective circles. It has been written, 'They were committed to beauty, both of them. Søren and Marie Krøyer appeared as the 'Children of Light': Beautiful people, artistically gifted, with a divine golden glow around them when they stepped forth before the raptured or skeptical, envious world; (Charlotte Christensen, 'Reverie' in Gl. Holtegaard, *Portraits of a Marriage, Marie and P. S. Krøyer*, Copenhagen, 1997, p. 25).

With Marie as his model, Krøyer created a series of paintings that are today perceived as almost national icons in Denmark, but as his portraits of her enraptured his audience more and more, the basis of their marriage gradually crumbled. In their combined portrait of 1890, just a year after their marriage, where she has painted him and he her, the couple appear deeply inharmonious. Krøyer is painted so hesitantly that he appears almost a ghost, while Marie stares stiffly ahead, her face a beautiful mask with questioning eyes (fig. 3).

This tension between the couple is clearly evident in the present painting, as well as the finished composition. The couple is depicted on an evening walk on the beach, and although the scene appears idyllic, beneath the surface there is a hint of melancholy. Krøyer is holding Marie by the arm, but there is something fragile about his figure, and she is anything but attentive; with her gaze directed at the distance, she is in her own world. His arm appears to be the only thing that keeps her from sailing away from him. Her far too beautiful attire and his dramatic elegance in the north Jutland landscape appear as danger signals. Krøyer and his wife had very different temperaments: Marie suffered greatly from depression and bad nerves while Krøyer was known for his sunny disposition despite the fact that he too occasionally experienced bouts of depression. Here, though, their roles have been reversed- Marie is depicted as solid and self-possessed, while Krøyer's more ephemeral execution of his own figure and the fact that he is partially cut off by the edge of the canvas makes him seem immaterial, grasping his wife's arm to remain tethered. It should be noted that at this time, Krøyer was probably aware of his wife's infidelity and she would leave him shortly after the completion of the painting. Marie's suggested ambivalence gives the painting its tension and it stands not only model of Nordic mood painting, but also as an important example of the 'psychological portrait' of the 1890s more generally.



Peder Severin Krøyer and Marie Krøyer, *Double portrait of Marie and P.S. Krøyer*, 1890. Skagens Museum, Denmark.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

3

## ADOLPH VON MENZEL

(GERMAN, 1815-1905)

### *Mondschein über den Dächern von Berlin*

signed 'Menzel.' (lower left)

gouache on paper

12½ x 7¾ in. (31.8 x 19.3 cm.)

Executed *circa* 1855-1860.

\$200,000-300,000

£150,000-220,000

€170,000-250,000

#### **PROVENANCE:**

The artist, probably until at least 4 January 1869.

with Hermann Pächter, Kunsthandlung R. Wagner, Berlin, by March 1880.

with Galerien Thannhauser, Berlin, by 1928.

Alfred and Gertrude Sommerguth, Berlin, by May 1930 (gifted by Alfred to Gertrude for her birthday).

Their forced sale; Hans W. Lange, Berlin, *Eine Berliner Privatsammlung: 28 Gemälde, Gouachen, Aquarelle und Handzeichnungen von Adolf von Menzel; Gemälde deutscher Meister des 19. Jahrhunderts*, 7 Feb 1939, lot 24, as *Straße bei nacht. (Schloßplatz zwischen Breite Straße und Brüder-Straße?)* (1,850 Reichsmark).

with Gerda Bassenge Gallery, Berlin, in 1980.

Acquired from the above by Marie-Anne von Simson as a gift to her husband Otto von Simson.

Private collection.

#### **EXHIBITED:**

Ghent, La Société Royale pour l'Encouragement des Beaux-Arts, *XXVIIe Exposition nationale et triennale de Gand, Salon de 1868*, no. 627, as *Claire de lune*.

Berlin, Galerien Thannhauser, *Adolph von Menzel 1815-1905*, 1928, no. 87, as *Strasse bei Nacht*.

Berlin, Gerda Bassenge Gallery, *Adolph von Menzel. Max Liebermann. Eine Berliner Kunstepoche, Ausgewählte Handzeichnungen und Graphiken der Jahre 1848 bis 1926*, June-September 1980, no. 3.

Kampen auf Sylt, Galerie Pels-Leusden, *Deutsche Landschaften und Stadtansichten von Menzel bis Antes*, 17 June-2 August 1995, no. 1.

Paris, Musée d'Orsay, *Adolph Menzel 1815-1905: Between Romanticism and Impressionism*, 15 April-28 July 1996; also Washington, DC, National Gallery of Art, 15 September 1996-5 January 1997; Berlin, Alte Nationalgalerie, 7 February-11 May 1997, pp. 284-285, no. 84.

Zürich, Galerie Pels-Leusden, *Adolph von Menzel, spätes Debut*, 30 May-7 September 2002, p. 26, no. 9, illustrated.

#### **LITERATURE:**

(possibly) H. von Tschudi, *Adolph von Menzel, Abbildungen seiner Gemälde und Studien*, Munich, 1905, p. XIII, as *Ritterstrasse (?) in Berlin bei Mondschein* (dated 1863-1864).

O. von Simson, *Der Blick nach innen. Vier Beiträge zur deutschen Malerei des 19. Jahrhunderts*, Berlin, 1986, p. 9, illustrated as the frontispiece, as *Blick auf den Mond*.

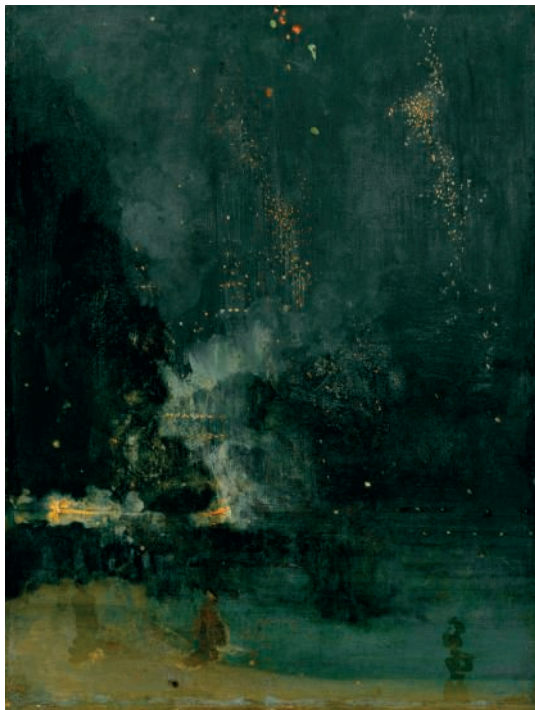
S. Rosenthal and B. Schwenk, *Die Nacht*, exh. cat, Munich, 1998, under no. 330.

The work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Alfred and Gertrude Sommerguth. This settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.



The cloud study forms an important subgenre of its own within the broader context of Romantic landscape painting. Motivated by the desire to capture a fleeting moment in time, which would later come to define the Impressionist movement, as well as an interest in contemporary natural sciences and cosmology, the Romantic painters returned time and time again to the ever-changing sky. While John Constable is perhaps the Romantic artist best remembered for his cloud studies today, the genre held an equally important place in the development of German Romantic painting, and painting clouds, particularly in the light of the moon, became a recurring motif in the work of the movement's three most important exponents – Caspar David Friedrich, Johan Christian Dahl (who, while Norwegian by birth, was an important figure in the Dresden art scene), and Adolph von Menzel.

From the advent of German Romanticism moonlight became one of the most used motifs in art and literature, symbolizing internal contemplation of the presence of the divine within nature. 'Why has looking at the moon become so beneficiary, so soothing and so sublime? Because the moon remains purely an object for contemplation, not of the will. [...] Furthermore, the moon is sublime, and moves us sublimely because it stays aloof from all our earthly activities, it sees all, yet takes no part in it...', wrote German philosopher Arthur Schopenhauer in 1840. While the moon as an object of contemplation was mediated by either a human presence or landscape in the works of both Dahl and Friedrich, by the time Menzel undertook the present work in 1855-1860, the landscape was no longer a necessary element to understand the subject matter of the nocturnal cloud study. Instead, Menzel has reduced the landscape to the mere suggestion of the upper levels of buildings in the lower right-hand corner of this small masterpiece, only visible upon close examination, and devoted the bulk of the sheet to a lyrical, gestural, almost abstract study of the moon and clouds over Berlin.



James Abbott McNeill Whistler, *Nocturne in Black and Gold - The Falling Rocket*, Detroit Institute of Arts, Detroit.

Much like Schopenhauer's depiction of the moon as above earthly activities, Menzel himself seeks to similarly elevate his artistic viewpoint, determinedly untethering himself from the landscape to express the transcendent emotional state of his soul while looking at the night sky through his rendering of it. The only concrete element to which the viewer could fix their attention is the bright circle of the moon, and yet this is partially obscured by the black, mauve and lavender clouds passing before it. Instead, our attention is captured by the light reflected on the clouds behind the moon, which in turn helps define what is obscured, an astonishingly modern approach which Menzel's contemporaries struggled with. The writer and critic Theodor Fontane recalled seeing one of Menzel's compositions called *Berlin by Night*, describing it as a 'sheet of black paper. With enough imagination one could distinguish clearly the cupola of the castle and the towers of the Gendarmenmarkt, but for most mortals, it was merely a large blot of ink, that's all!' (Letter from Fontane to W. van Merckel, 21 December 1857).

To modern eyes, however, trained on the later Impressionist and abstract painters, Menzel's more experimental work is not at all inaccessible. Instead, we can appreciate both the artist's ability to capture his emotional state in looking at the moon, and his almost contradictory ability to express objective observation of meteorological phenomena. The thin washes of low, scudding clouds along the horizon which dissolve into the suggestion of the buildings are contrasted against the thick, fluid application of undulating passages of gouache to indicate the higher altitude Altocumulus clouds – what are known as *Schäfchenwolken*, or sheep clouds, in German, and as a 'mackerel sky' in English. The reflected light behind the moon is defined by dry brush scumbling of gouache, which emphasizes the broken structure of the clouds, reflecting the light in some places while suggesting that it passes through in others. Finally, the dark clouds passing in front of the viewer are rendered in alternating thick and thin applications of dark gouache, completing the three-dimensional effect of the light by obscuring it in some places while allowing it to almost pass through the thinner portions of the cloud and toward the viewer in others.

Described by Edgar Degas as the 'greatest living master' during his lifetime, Menzel is less remembered today outside of Germany than the French painter who so admired him. And yet his remarkable *oeuvre*, which encompasses both formal Prussian history painting and Romantic works of startling modernity like the present painting, deserves far greater appreciation and study than it receives. An important forerunner to the Impressionists and to Whistler's nocturnes (fig. 1), Menzel's revolutionary influence can be understood far into the 20th century in the emotive gestural brushwork of the Expressionist and Abstract painters (fig. 2).

This painting was formerly in the collection of Alfred and Gertrude Sommerguth, prominent members of Berlin society in the early 20th century. The Sommerguth collection was wide-ranging, including Dutch and Italian old masters, French and German Impressionists, and also a number of works by Menzel. As a result of increasing anti-Jewish measures enacted by the Nazi government in the 1930s, the Sommerguths were forced to sell part of their art collection, including this present work, in 1939 to meet the discriminatory 'flight taxes' imposed before emigration. They fled Germany in 1941, travelling via Cuba to New York, where Alfred passed away in 1950 and Gertrude in 1954. The sale of this painting will address its history, as generously acknowledged by the parties involved.





Franz Kline, *Black, White, and Gray*, The Metropolitan Museum of Art, New York, © / Bridgeman Images.

*There is only one master here – Corot. We are nothing compared to him, nothing.*

-Claude Monet, 1897

4

JEAN-BAPTISTE-CAMILLE COROT  
(FRENCH, 1796-1875)

*Esquisse. Venise, le grand canal*

inscribed 'Venise 12 Juillet' (lower right)

oil on paper on canvas

10 x 12½ in. (25.4 x 31.8 cm.)

Painted in 1828.

\$300,000-500,000

£220,000-360,000

€260,000-420,000

**PROVENANCE:**

Private collection, France.

Anonymous sale; Sotheby's, New York, 23 April 2004, lot 4, as *Vue de Venise*.  
with Salander-O'Reilly Galleries, New York.

Private collection, US.

**LITERATURE:**

M. Dieterle and C. Lebeau, *Corot, Sixième supplément à L'Œuvre de Corot par A. Robaut et É. Moreau-Nélaton édition H. Floury, Paris, 1905, Paris, 2018, p. 25, no. 22, illustrated.*

In the fall of 1825, having completed his formal artistic education in the studios of Paris, the 29 year-old Corot embarked for Italy. There he joined an international community of artists from the north, and like many of the other landscape artists in this group, he spent most of his time sketching out of doors, in or near Rome. The young artist stayed in Italy almost three years, and produced more than 200 drawings and 150 small landscape paintings, all characterized by a spontaneity and dexterity which would inform the artist's work in the decades to come.

Corot made a short stop-over in Venice at the end of his first trip to Italy in July of 1828. This spontaneous *plein-air* sketch, inscribed, 'Venise 12 juillet' is one of just five known Venetian views from this visit. Corot was not charmed by the city; he found it hot and humid and his stay may have been cut short by an outbreak of cholera. In spite of this, he included Venice on his itinerary when he returned to Italy in 1834, and during that second trip he returned to the exact same spot depicted in the present work: a view of Santa Maria della Salute from the Campo della Carita.

Like most of Corot's works from his first Italian trip, *Esquisse. Venise, le grand canal* is executed in a fluid technique which has been described as 'drawing in oil', the artist's goal being to create a rapid snapshot of a specific location and time. The result is the capture of an immediate visual impression. Clearly painted *in situ*, the young artist is painting an impression of what he sees. Gone is the underlying, precise drawing which was evident in landscape painting up to the time. Here we see the young artist's talent in an almost raw state and are able to understand the unlikely devotion of the artists of the Impressionist movement that he inspired decades later (fig. 1). Here we see Corot's ability, even this early in his long career, to render beautiful, clear light delineated by an astonishingly economic use of color and brushwork. Each stroke is just enough to describe the desired sensation of detail, yet each is beautifully expressed. Corot's unique style, an aesthetic sensibility which would contribute to the re-orientation of the art of landscape painting, is already at hand. In the present work, despite the less than optimal weather conditions, Corot is able to capture the pearly light bouncing off the water and the sunlit reflections on the architecture.

These small *plein-air* canvases from early in Corot's artist career exemplified an approach to landscape painting that was realistic, intimate and faithful to the topography of actual sites. They represent a new vision, which was also evident in the work of Joseph Mallord William Turner and John Constable, and would ultimately form the basis for the Impressionist movement in France. The critics of the day appreciated this unique sensibility which runs throughout Corot's *oeuvre* and saw in it the seeds of the new painting in France (fig. 1). André Michel, writing in 1896 and with the benefit of hindsight, observed, 'If one could place on one side of a gallery the 'official' compositions that Corot painted in his first years – following the rules and for submission to the Salon to be judged by his masters and the public – and on the other side the small studies that he made on his own...one would be struck by the deep differences between them. He seems as constrained and forced in the one group as he is spontaneous, original and charming in the other' (A. Michel, *Notes sur l'art moderne (peinture): Corot, Ingres, Millet, Eug. Delacroix, Raffet, Meissonier, Puvis de Chavannes. À travers les Salons, Paris, 1896, p. 14).*



Fig 1. Claude Monet, *The Church of San Giorgio Maggiore, Venice*, Indianapolis Museum of Art, Indianapolis.



5

JEAN-FRANÇOIS RAFFAËLLI

(FRENCH, 1850-1924)

*Notre-Dame de Paris et le pont de l'Archevêché*

signed 'J F RAFFAELLI' (lower right)

oil on canvas

26 x 32 in. (65.3 x 82 cm.)

\$120,000-160,000

£87,000-120,000

€110,000-140,000

**PROVENANCE:**

Private collection, Paris.

Much like his friend, Edgar Degas, Jean-François Raffaëlli embodied what the French critic Charles Baudelaire famously described as 'the painter of modern life'. A detached observer amidst the crowds on the grand boulevards of the newly 'Haussmann-ized' Paris, Raffaëlli captured the spectacle of *fin-de-siècle* society in the French capital.

A true Renaissance man, Rafaëlli was an accomplished actor, musician, printmaker, draftsman, sculptor and author as well as an innovative painter. Though Rafaëlli did not consider himself a part of any one movement and rejected all attempts to classify his art, he was above all a realist whose central belief was that an artist's duty was to render the essence of the contemporary society in which he lived. 'My subject is all Paris, I aim to paint the beauty of Paris as well as its wretchedness' ('A Talk by Mr. Rafaëlli,' *The Art Amateur*, April 1895, p. 135).

In 1880 and 1881, at the urging of Edgar Degas, Raffaëlli exhibited in the Impressionist exhibitions despite having little affinity with the movement. Even though his work was for the most part either overlooked or not understood within the context of the exhibition, not everyone found Raffaëlli's singularity within the Impressionist exhibitions undesirable. In reviewing the 1881 Impressionist exhibition, *Le Petit Parisien* noted, 'M. Raffaëlli seems to us to differ noticeably from the artists known as Impressionists: he paints with an extreme meticulousness, leaves out no detail...', while the reviewer for *L'Art* commented that the artist 'does not content himself with the approximate. He pursues to the very end what he undertakes' (quoted in M. Young, 'Heroic Indolence: Realism and the Politics of Time in Raffaëlli's *Absinthe Drinkers*,' *Art Bulletin*, June 2008, vol. XC, no. 2, pp.

237-238). It is in fact this distinction which so startled participants, viewers and critics of the Impressionist exhibitions that in time led to Raffaëlli's enduring appeal. Indeed, Raffaëlli's inclusion in the 1881 exhibition upstaged the works of those artists who had helped found the new movement and regarded themselves as bona fide Impressionists.

In the early 1890s, Rafaëlli produced numerous views and street scenes of the French capital, many of which were exhibited at the *Salon*. The present painting depicts the *Pont de l'Archevêché* and the composition is essentially cut in half by the bridge itself. In the foreground, a nanny with a young child and small dog stroll along the *Quai de la Tournelle*, while myriad other denizens of the French capital amble along the tree-shaded sidewalk or bustle across the bridge itself. Dominating the composition are the imposing towers and buttresses of Notre Dame and the elegant façade of the palace of the Louvre, which draw the viewer into the scene and place it squarely in context. With Raffaëlli, the viewer always knows exactly where he is in Paris. Unlike Pissarro's views from above, with a plunging perspective and high horizon line, Raffaëlli chooses a vantage point at ground level to focus on specific landmarks and remain involved in the spirit and mood of all aspects of city life.

This work is accompanied by a certificate from Galerie Brame & Lorenceau and the *Comité Raffaëlli* confirming its authenticity, dated 26 May 2021. The work will be included in their digital *Raffaëlli Catalogue critique*, now in preparation.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

6

VITTORIO CARADOSSI

(ITALIAN, 1861-1918)

*Nereids*

signed 'Prof. V Caradossi/Florence' (on reverse)

marble

56 in. (142.2 cm.) high

Executed circa 1900-1905.

\$100,000-200,000

£73,000-140,000

€85,000-170,000

The present group of intertwined personifications of ethereal nymphs is a quintessential example of the highly decorative groups and depictions of celestial nudes in which the artist Vittorio Caradossi specialized. Here, the virtuoso sculptor effortlessly achieves uninhibited movement while achieving seemingly unattainable balance as the figures spiral upward.

Born in Florence, Vittorio Caradossi studied under Augusto Rivalta (d.1925) at the *Accademia di Belle Arti*. Following the completion of his training he was commissioned to execute a number of public monuments. Throughout his career Caradossi was celebrated in Florence, particularly through his elections to the highest echelons of the Florentine art institutions. In 1896 he became *Accademico Corrispondente* for the highly prestigious *Accademia delle Arti del Disegno*, and in the year of his death he was promoted to the post of *Residente*.

Conceived with fluid, sinuous and often organic forms, his studio's output coincided with the emergence of a 'new style,' or Art Nouveau, at the turn of the 20th century, which was lauded for its ingenuity in all manner of sculpture and decorative art at the 1900 *Exposition universelle*, where the artist exhibited his celebrated statue of the Renaissance artist Desiderio da Settignano. Technically superb and each hewn from a single block of Carrara marble, his *œuvre* is dominated by these highly popular and commercial groups, such as *Tre Nereidi* (*Three Mermaids*) and *Falling Stars* (also titled *Shooting Stars*), which the artist exhibited at the 1904 St. Louis World's Fair.



PROPERTY FROM AN AMERICAN COLLECTION

7

HERBERT JAMES DRAPER

(BRITISH, 1864-1920)

*The Mountain Mists*

signed 'Herbert Draper' (lower right)

oil on canvas

85½ x 46½ in. (216.2 x 118.1 cm.)

Painted circa 1912.

\$1,200,000-1,800,000

£880,000-1,300,000

€1,100,000-1,500,000

**PROVENANCE:**

Sir Robert Ropner, Bt. (1828-1934), Skutterskelfe Hall, Hutton Rudby, Yorkshire, probably acquired directly from the artist.

His estate sale; Christie's, London, 17 November 1950, part of lot 42 (comprised of two works), as *Nymphs*.

Bagnel, acquired at the above sale.

Nick Mathews (d. 1983) and Mary Mathews (1916-1998), Yorktown, VA.

Her estate sale; Kemp's Antiques, Grafton, VA, 6 February 2000.

Anonymous sale; Christie's, London, 30 November 2000, lot 21.

Acquired at the above sale by the present owner.

**EXHIBITED:**

London, *Royal Academy*, 1912, no. 730.

**LITERATURE:**

M. H. Spielmann, 'The R.A., Some Pictures That Will Be Seen', *The Daily News*, London, 2 April 1912, p. 4.

'The Pictures of 1912. The Royal Academy', *Pall Mall Magazine Extra*, May 1912, p. 52, illustrated.

'The Royal Academy, Incident Pictures and Landscape', *The Scotsman*, Edinburgh, 7 May 1912, p. 5.

*The Sketch: A Journal of Art and Actuality, Supplement*, London, 8 May 1912, p. 5, illustrated.

B. Dijkstra, *Idols of Perversity, Fantasies of Feminine Evil in Fin-de-siècle Culture*, Oxford, 1986, pp. 127-128, illustrated.

C. Smith, 'Victorian Olympians', *Christie's Magazine*, September-October 2000, pp. 94, 97, illustrated.

E. L. Smith, *Evelyn Pickering De Morgan and the Allegorical Body*, Madison, NJ, 2002, p. 164.

S. Toll, *Herbert Draper, 1863-1920*, Woodbridge, 2003, pp. 42, 149-151, 196, no. HJD160, illustrated, pl. 38.





Published alongside the present painting in the Royal Academy catalogue when it was exhibited in 1912 was the couplet, 'Like Semele the mountain mists were whelmed/And perished in the ardor of the sun'. The mists, here personified as sensuous nude female figures floating weightlessly through a dramatic alpine landscape, are both drawn toward the sun's light streaming through the clouds at upper right and are then destroyed by it. The three figures each illustrate the stages of the mists' fate – the top-most figure rises upward toward the sun, her head thrown back and her back arched in reckless abandon as the sun's rays descend to meet her. The dark-haired figure at center



Herbert James Draper, *Day and the Dawnstar*, Private Collection.

pulls her arms inward around herself, beginning to fade away, having come into contact with the light and heat of the sun, and finally the third figure along the bottom register, her arms again thrown open to the light, submits to her final fate and sinks down into the crevice below.

Described by Christopher Wood as 'one of the best and least recognized classical painters,' Draper's fascinating *oeuvre* encompasses a variety of portraits, depictions of sea nymphs, and mythologically-inspired subject matter. Like his early mentor Lord Leighton, under whom he studied at the St. John's Wood Art School, Draper approached classical mythology with a less rigid approach than some of his contemporaries. Here, the artist draws inspiration broadly from the Apollonian myth of Clytie (the work is sometimes also called *Clyties of the Mist*), the nymph whose love for Apollo, the god of the sun, compelled her to reject food and drink and just follow the passage of the sun across the sky. She was later transformed into a sunflower, which turns its flower to face the sun throughout the day. Indeed, the pose of the figure at bottom left in the present work owes a debt to the pose of the figure of Clytie in Leighton's own depiction of the subject, the artist's last painting, of 1895-1896. As the couplet published with the work implies, there is also an association with the myth of Semele, who asks her lover Zeus to reveal himself to her in all his glory as a god. Because no mortal can look upon the true form of a god, Semele was consumed by the fire of Zeus's lightning.

Draper also appears to have had a particular fascination with the liminal transition between dawn and day, a recurring theme within his work. In 1900 he took up the subject of *The Gates of Dawn*, depicting a beautiful nude female figure, with roses at her feet, throwing open a golden gate to reveal a dawn sky behind her. In 1906 Draper returned again to this idea, painting *Dawn and the Dawnstar* (fig. 1), which sought to personify the moment when Day extinguishes the more ephemeral Dawn. The artist characterizes Day as an Apollonian deity who gently embraces the Dawnstar as he lowers her from the mountain peak on which she once stood. The Dawnstar, like the mountain mists, is portrayed as a pale female figure, her arms and head thrown back in both rapture and demise. Day's embrace, while gentle, is temporary, he will soon have to let go of the Dawnstar and let her fall below in order to take his rightful place atop the mountain. Much like in the couplet that accompanied *The Mountain Mists*, Draper described the Dawnstar's fate similarly: 'To faint in the light of the sun she loves/To faint in his light and to die'.

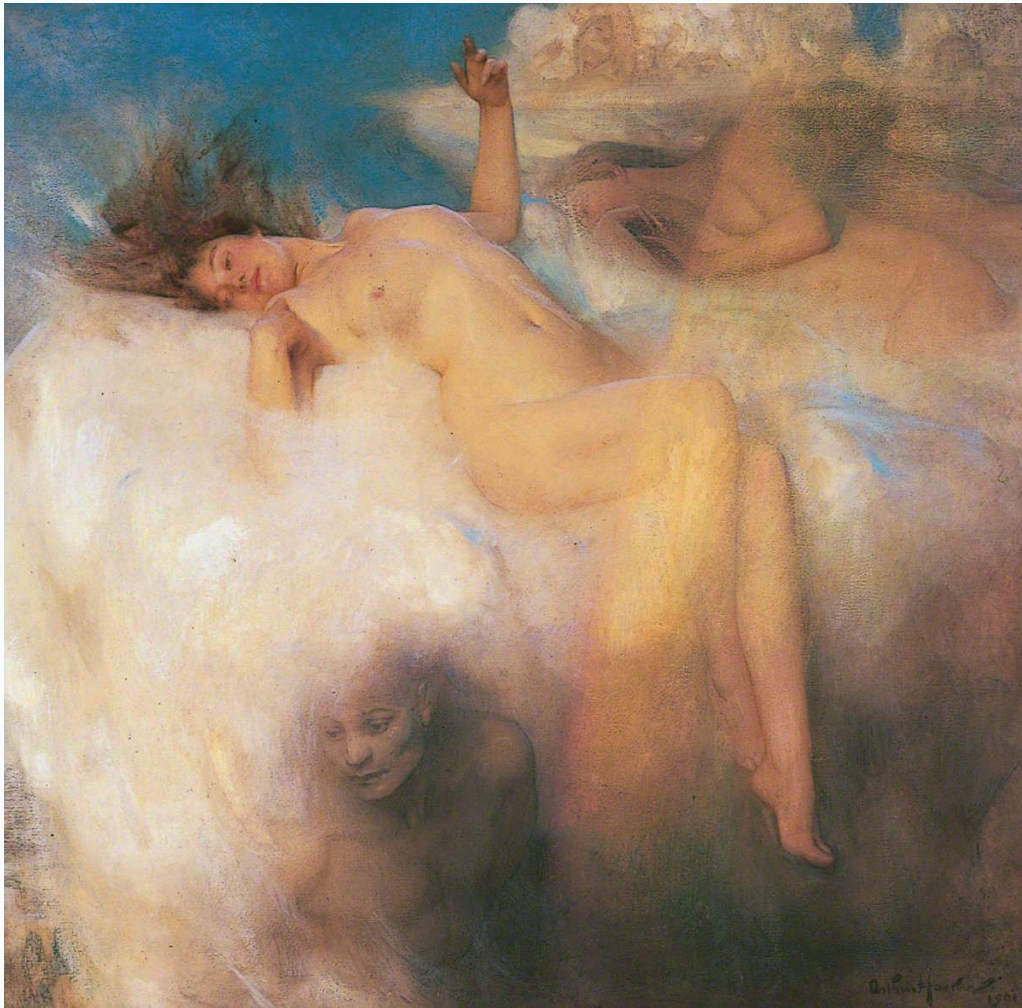
Outside of the recurring themes within Draper's own *oeuvre*, *The Morning Mists* is one of the artist's most symbolist paintings and invites comparisons within that tradition as well. The depiction of weightlessness and abandon set within an alpine landscape finds a particularly compelling parallel in *The Punishment of Luxury* (sometimes also called *The Punishment of Lust*) by Giovanni Segantini, which dates to 1891. While Segantini's figures are suspended in a barren landscape inspired by purgatory for their sins on earth, however, it is precisely the submission to sin which seems to have compelled

Draper's own interest in this subject matter. Simon Toll, who authored the monograph on Draper, particularly emphasizes this point: 'Draper's sylphs have surrendered to the usurping light of masculine domination. The pose suggests wantonness, adoration, and passivity...The virile golden rays of the masculine sun penetrate the feminine mists symbolic of the secrets of feminine sexuality...' (S. Toll, *op. cit.* p. 151). During an era in British history so associated with the corset and sexual repression, nymphs in art, both passive and aggressive, gave full rein to the imagination of a male artist's libido.

In spite of the symbolist overtones of the subject matter, Draper's formal approach to painting the present work was academic, reflecting the artist's training as a young man at the *Académie Julian* in Paris. It is no accident that one of the most comparable pictures in English art is *The Cloud* of 1901 by Arthur Hacker (fig. 2), a slightly older artist who had enjoyed a similar training to Draper, studying under Bonnat in Paris a few years before Draper entered the *Académie*. Draper and Hacker

would have almost certainly known one another, as both were members of the St. John's Wood Art Club and had many friends in common. In true Academic fashion, Draper undertook a number of studies for the present work, both drawn and in oil. A model from the Royal Academy schools, Jessie Morris, posed for all three female figures, and the seeds of Draper's interest in the Alpine setting had been sewn in 1911, when the artist traveled to the area around Mount Blanc to make a series of landscape sketches, which were later exhibited at the Alpine Club.

Draper's fascinating and multi-layered interpretations of myths often possess a baroque exuberance, both celebrating and personifying the power of nature. Combining Symbolist themes like submission and seduction with the artist's fascinating approach to mythological subject matter and set within the inherent drama of an Alpine landscape, *The Mountain Mists* is an extraordinary example of the late Victorian classicizing style with which Draper should be better remembered today.



Arthur Hacker, *The Cloud*, The Cartwright Memorial Hall, Lister Park.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8

SIR FRANCIS BERNARD DICKSEE, P.R.A.

(BRITISH, 1853-1928)

*Yseult*

signed and dated 'FRANK DICKSEE/-1901-' (lower left)

oil on canvas

40% x 60 in. (103.5 x 152.4 cm.)

\$800,000-1,200,000

£590,000-870,000

€680,000-1,000,000

**PROVENANCE:**

The artist.

Wolf Harris (1858-1926), London, acquired at the Royal Academy exhibition, 1901.

with William Walker Sampson, The British Galleries, London.

H.H. Sir Ranjitsinhji Vibhaji, Maharaja Jam Sahib of Nawanagar (1872-1933), Staines, UK.

By descent to his heirs.

Fred and Sherry Ross, New Jersey, acquired in 1995.

Their sale; Sotheby's, New York, 1 February 2019, lot 426.

Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Royal Academy, *Summer Exhibition*, 1901, no. 52.

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1901.

**LITERATURE:**

'The Royal Academy, A Rapid Review,' *The Sketch: A Journal of Art and Actuality*, London, 8 May 1901, p. 82.

'The Royal Academy, First Notice,' *Illustrated Sporting and Dramatic News*, London, 11 May 1901, p. 395.

*The Athenaeum*, no. 3838, London, 18 May 1901, p. 636.

'The Royal Academy, Subject Pictures,' *Supplement to The Illustrated London News*, London, 18 May 1901, p. 42.

H. Thompson, 'Music in the Royal Academy Exhibition,' *The Musical Times and Singing-Class Circular*, London, 1 June 1901, p. 386.

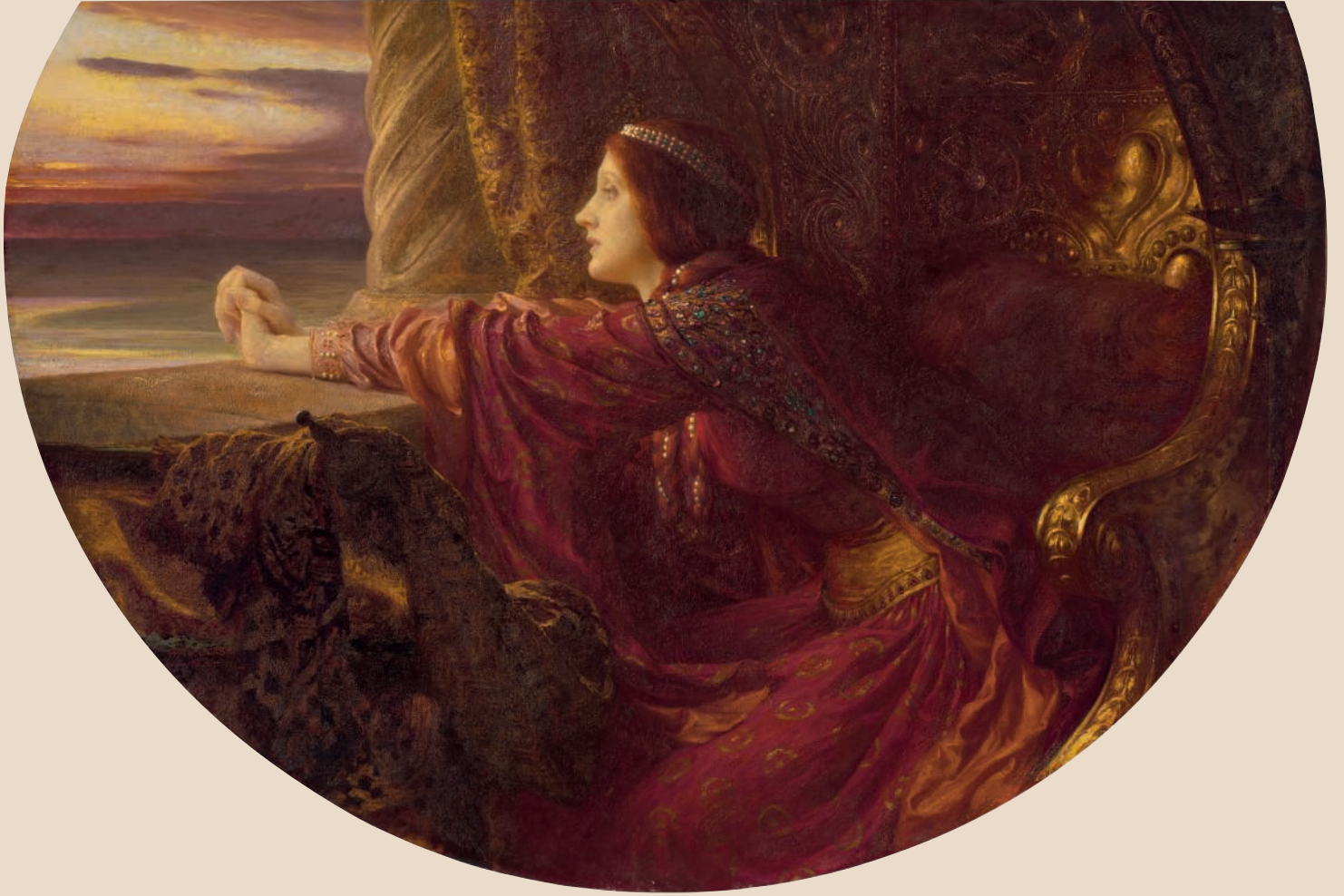
'Cultured Conversations,' *Punch, or The London Charivari*, 5 June 1901, p. 416. *Academy Notes*, London, 1901, pp. 9-10, no. 52.

'The Royal Academy of 1901,' *The Art Journal*, London, 1901, p. 165, as *Iseult*.

M. H. Spielmann, 'At the Royal Academy Exhibition 1901, Part III-The Figure Subjects' *The Magazine of Art*, vol. 25, London, 1901, p. 439.

E. R. Dibdin, 'The Art of Frank Dicksee, R.A.,' *The Art Journal Christmas Art Annual*, London, 1905, pp. 18, 26, 32, illustrated.

S. Toll, *Frank Dicksee 1853-1928: His Art and Life*, Woodbridge, Suffolk, 2016, pp. 7, 120-21, 234, no. FD.1901.1, illustrated.



Yseult was inspired by Sir Thomas Malory's *Le Morte d'Arthur*, also known as *The Complete Book of King Arthur and the Knights of the Round Table*. An avidly read book and a fertile source of subject matter for myriad 19th century artists, it created a craze for Medievalism and romance among the Pre-Raphaelite Brotherhood and their followers which has endured among artists and illustrators to the present day.

Painted in 1901, *Yseult* depicts the daughter of King Hoel of Brittany, Princess Yseult of the White Hands, the wife of Sir Tristram. Seated at an open balcony off her bedchamber in a great palace built into the cliff at the side of the ocean, the princess searches the horizon for a sight she has been dreading in the light of early dawn. She has passed the long night weaving at her tapestry and watching for a ship bearing her rival, also named Yseult. In another chamber deep within the palace lies the subject's husband, Sir Tristram, clinging to life, waiting for the arrival of his beloved Yseult, the daughter of the King of Ireland, whose magic is the only cure for his mortal wounds. Tristram has sent word asking her to attend him in a ship with white sails, signaling that she is safely aboard. Many years have passed since the love affair of their youth and she is now the wife of King Mark of Cornwall, but their love was then bound by an enchanted philter and only she can save his



Sir Frank Dicksee P.R.A., *The Confession*, Private Collection, © / Bridgeman Images.

life now. Princess Yseult of Brittany will soon rise from her seat at the window, driven by deceit and jealousy, and will slowly move through the corridors of the palace to her husband's chamber, where she will kneel at his side and whisper into his ear that the sails on the ship which has appeared on the horizon are black, signaling that Tristram's love, and only hope for survival, is dead. Tristram perishes in grief as the white-sailed ship sails into the harbor.

The two heroines with the same name sowed confusion among the critics and writers when the painting was first exhibited. *The Art Journal* assumed that *Yseult* depicted an earlier event from a different version of the tale: 'With clasped hands on the wide balustrade in front of her, she gazes across the waste of waters toward the setting sun, dreaming of the day when she and Tristram were spiritually wed, of her lover, now wandering over Spain, whose grave in Brittany, set with rose and vine bush intertwined, she later shared' (*The Art Journal*, 1901, p. 165). The critic clearly had not interpreted the true meaning of Dicksee's portrayal of the Princess battling her envy and despair.

The figure of a woman gazing out from a balcony at dawn is reminiscent of images of the classical Hero or Shakespeare's Juliet; indeed, the marble column is the same as that in Dicksee's *Romeo and Juliet* of 1884 (fig. 1). The pose of the princess of Brittany is based upon that of the anxious woman in *The Confession* (fig. 2). She is dressed in a ruby-red gown lined with gold, over which she wears a cloak encrusted with gemstones. Her bright auburn hair is plaited with strings of pearls and she is crowned with emeralds. The costume is similar to ones designed for Victorian stage performances like those designed by Edward Burne-Jones for Comyns Carr's play *King Arthur* at the Lyceum Theatre in 1895. Dicksee was an avid theatre-goer and although it is not known if he designed any productions, he would clearly have been influenced by the costumes at the more prestigious performances. It is commonly



Sir Frank Dicksee P.R.A., *Romeo and Juliet*, Southampton City Art Gallery, Hampshire, © / Bridgeman Images.



The present work in its frame.

known that he favored actresses as his models, due mostly to their ability to adopt dramatic gestures and poses, and their professional attitude to the work. While the model for *Yseult* is not known, she may have been Rachel Lee, a red-haired model who posed for *Dawn*, 1897 (Bradford Art Gallery) and *An Offering*, 1898 (Private Collection).

To mirror the opulence of the costume and throne, Dicksee designed an elaborate frame for the painting in the shape of a Celtic lyre, a clear reference to the Irish ancestry of the protagonist's rival. Although the subject of the present work was too esoteric of many critics of the day to delve into too deeply, the decorative treatment of the work overall was praised by Dicksee's contemporaries. *The Magazine of Art* described the painting as 'a graceful composition (of unusual shape) in an opulent scheme of colour from pale yellow through coppery reds to purple. The beautiful princess looks out to sea, her fair face fine in

expression, and the hands drawn with great elegance and delicacy' (*The Magazine of Art*, 1901, p. 439).

*Yseult* was purchased directly from the Royal Academy exhibition by Wolf Harris, a wealthy merchant from New Zealand who had recently moved to London. After his death in 1926, several of Harris' pictures were bought by the famous Indian cricketer Ranjitsinhji Vibhaji, Maharaja Jam Sahib of Nawanagar, who also owned another of Dicksee's illustrations for *Le Morte d'Arthur*, *The Passing of Arthur*. Ranjitsinhji was a devoted Anglophile who decorated his home at Staines, in the Thames Valley, with a large and varied collection of Victorian art, with pictures by Leighton, Godward, Poynter and Henry Scott Tuke, who also painted the collector's portrait in full Maharaja regalia.

## FRANÇOIS-RAOUL LARCHE

(FRENCH, 1860-1912)

*La tempête et les nuées*

signed 'RAOUL. LARCHE' (left side of base), stamped with foundry cachet 'SIOT-DECAUVILLE PARIS' (on reverse of base)

bronze, dark brown patina

34½ in. (86.7 cm.) high

Cast circa 1905.

\$50,000-70,000

£37,000-51,000

€43,000-59,000

**LITERATURE:**D. Renoux, 'Raoul Larche, statuaire (1860 - 1912)', *Bulletin de la Société de l'Histoire de l'Art Français*, Paris, 1990, pp. 243-76.

Perhaps best known for his Art Nouveau works epitomized by his depictions of the Loïe Fuller, François Raoul Larche was an artist who embodied the spirit of his age. Like his contemporaries across various disciplines, Larche sought to reject historicism and infuse his work with spirit and passion, which was ultimately achieved by drawing inspiration from nature. As his biographer Dominique Renoux indicates, for Larche the most inspiring aspect of nature was the female form and throughout his career he reinterpreted its undulations, supple lines, and harmonious contours (D. Renoux, 'Raoul Larche, statuaire (1860-1912)', *Bulletin de la Société de l'Histoire de l'Art*

*français*, 1994, p. 250). Two distinct interpretations of the female form emerged from his oeuvre; the first personified by the gravity-defying diaphanous drapery of his *Loïe Fuller* series and the superbly chaotic and frenetic fury embodied of *La Tempête et les nuées*.

Larche's original plaster for the present group was first exhibited to critical acclaim at the 1896 Paris Salon resulting in a civic commission from the City of Paris for a 3.5 meter example. The monumental work was subsequently exhibited in the 1899 Salon and again at the 1900 *Exposition universelle*. The group's popularity and commercial success was assured by Larche's agreement with the revered Parisian *fondateur* Siot-Decauville to produce the model in various sizes. The present lot, measuring 85 cm., was offered at 3000 francs, a price commanded only by his contemporary Jean-Léon Gérôme. An example was exhibited by Marius Dubonnet at the Moulin Rouge in 1903 for *Le championnat du monde de force au Moulin Rouge*: 'The storm is personified by a woman, a mistress woman, a woman athlete who soars, the flowing hair, the face transfigured, the hollow eyes, howling! screaming! sowing death and distress in its path...it is frightening! (L. Manaud, 'Poids & Haltères: Le Championnat de Monde de Force: Le Prix Dubonnet,' *L'Auto*, Paris, 29 September 1903, p. 1.).







## Blue is the color of dreams

-Fernand Khnopff, 1892

PROPERTY OF A GENTLEMAN

10

EDWARD ROBERT HUGHES, R.W.S.

(BRITISH, 1851-1914)

*Wings of the Morning*

signed 'E. R. Hughes. R.W.S.' (lower left); inscribed and signed '...Morning/E.R Hughes. R.W.S.' (on a fragment of the artist's label, on the reverse) and with the artist's studio label (on the reverse)

watercolor with gum arabic heightened with touches of bodycolor and gold,  
on paper

27½ x 41 in. (69.9 x 104.2 cm.)

Executed circa 1905.

\$400,000-600,000

£290,000-430,000

€340,000-510,000

### PROVENANCE:

The artist.

Edward William Knox (1847-1933), Sydney, acquired directly from above, 1905.

Edith Willis Knox (1855-1942), Sydney, his wife, by descent.

Art Gallery of New South Wales, gifted by the above, 1933.

The Union Club, Sydney, transferred from the above, 1946.

John H. Schaeffer, AO (1941-2020), Sydney, acquired directly from the above,  
before 2010.

Anonymous sale; Christie's, London, 11 December 2014, lot 14.

Acquired at the above sale by the present owner.

### EXHIBITED:

London, Royal Society of Painters in Water-Colours, 1905, no. 78.

Sydney, Art Gallery of New South Wales, on long-term loan, 1914-15.

Springville, UT, Springville Museum of Art, *A Struggle for Beauty and Meaning: The John H. Schaeffer Collection*, 26 August 2009-28 February 2010, un-numbered.

Sydney, Art Gallery of New South Wales, *Victorian Visions: Nineteenth Century Art from the John Schaeffer Collection*, 20 May-29 August 2010, pp. 116-117, no. 32.

Birmingham, Birmingham Museum & Art Gallery, *The Poetry of Drawing: Pre-Raphaelite Designs, Studies & Watercolours*, 29 January-15 May 2011, also Sydney, The Art Gallery of New South Wales, 17 June-4 September 2011, un-numbered.

Wilmington, Delaware Art Museum, 2012, on loan.

Birmingham, Birmingham Museum and Art Gallery, *Enchanted Dreams: The Pre-Raphaelite Art of Edward Robert Hughes*, 17 October 2015-14 February 2016, un-numbered.

### LITERATURE:

*Morning Post*, 8 April 1905.

'Royal Society of Painters in Water Colours,' *The Westminster Gazette*, London, 12 April 1905, p. 10.

'The World of Art,' *The Queen*, London, 15 April 1905, p. 598.

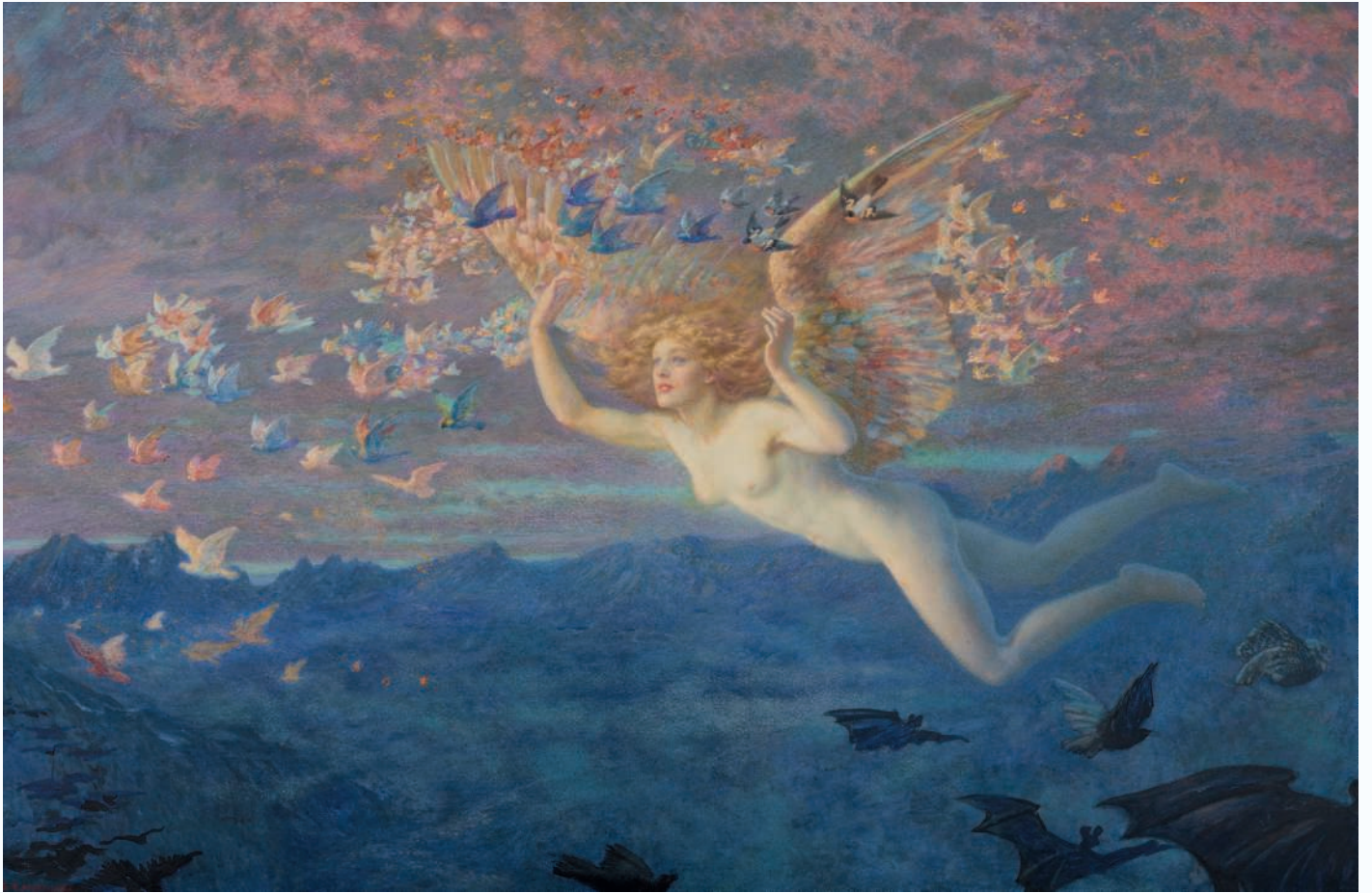
*The Morning Post*, 15 April 1905, Royal Watercolour Society press cuttings book 1896 and 1904-5, p. 6.

*The Standard*, 7 April 1905, Royal Watercolour Society press cuttings book 1895 and 1904-5, p. 6.

'The Royal Watercolor Society,' *The Daily Graphic*, London, 15 April 1912, p. 454.

'Ted Hughes, RWS: A Great Loss to British Art. Rare Gifts and Ideals. Special Memoir', *The Pall Mall Gazette*, London, April 1914.

V. J. Osborne, *A British Symbolist in Pre-Raphaelite Circles: Edward Robert Hughes RWS (1851-1914)*, MPhil diss., University of Birmingham, 2009, pp. 84-85, fig. 51, illustrated.



'My idea in this picture is to make these creatures welcome the dawn, which is slowly creeping over a range of mountains for the most part in shadow, and only the highest peaks being touched by rosy light. The sky, however, is a mass of cirrus clouds high enough to be well coloured by this same light - so making a kind of confusion with the many fluttering bird's wings, surrounding and accompanying the huge wings of the supernatural girl flying towards dawn. Below and beneath all this welcome gaiety and light as though fleeing from them into the darkness that lingers are the winged things of night.'

(Letter from E.R. Hughes to Edward Knox, original owner of *Wings of the Morning*, 24 February 1905, archives, Art Gallery of New South Wales, Sydney.)

*Wings of the Morning* depicts a floating, fair-haired nude, whose joyous arrival heralds the victory of dawn and light over the darkness. As she sweeps across the sky, bringing with her a train of doves and songbirds, she scatters the creatures of the night, including fluttering bats and a solitary owl.

*Wings of the Morning* has been called 'an outstanding example of an artist who deserves much more attention than he generally receives.' Edward Robert Hughes was described in his obituary in the Pall Mall Gazette as 'one of the very last votaries of the Pre-Raphaelite Brotherhood'. The nephew of the Pre-Raphaelite painter Arthur Hughes (1832-1915), Hughes grew up to model for Dante Gabriel Rossetti (1828-1882) and Simeon Solomon (1840-1905) and worked for over 15 years as studio assistant to William Holman Hunt (1827-1910). Yet he was also a successful exhibiting artist in his own right. Hughes made his name initially as a portrait painter and draughtsman, renowned especially for his sensitive and perceptive depictions of children; later, his reputation rested on elaborate, large-scale exhibition watercolors of literary and allegorical subjects. From 1891 he was a regular contributor to the Royal Watercolor Society's exhibitions in London, and served as its Vice President between 1901 and 1903. A popular figure among his fellow artists, he was remembered after his death in 1914 with a display of 34 works in the Society's autumn exhibition.



Fig 1. Edward Robert Hughes, *Night with her Train of Stars*, Birmingham Museums and Art Galleries, Birmingham.

*Wings of the Morning* is a spectacular example of the major exhibition pieces that Hughes showed at the Royal Watercolour Society between 1902 and 1913. Lyrical or mystical in mood, they typically featured winged or floating figures in glowing skies, often personifying times of day or phases of the moon. Hughes became particularly associated with these allegorical watercolors, which were praised by contemporary critics for their poetic qualities, color sense and extraordinary technical skill. They were recognized especially for their distinctive blue tonality, with a reviewer in the Daily Graphic in 1912 praising 'those harmonies of deep, luminous blues of which [Hughes] seems to have the secret.'

The imagery of *Wings of the Morning* reveals the influence of the second generation of Pre-Raphaelites, most notably Simeon Solomon (1840-1905) and Edward Burne-Jones (1833-1898), both of whom were well-known to Hughes both socially and professionally. The motif of a floating female figure in a night sky can be linked to compositions such as Burne-Jones's *The Evening Star* (1870, private collection), while Hughes's personification of an abstract concept is also paralleled by the many variations on themes such as Morning, Evening, Night and Sleep in Solomon's later drawings.

Hughes's 'blue phantasies' were often titled with a quotation or accompanied in the catalogue by a poetic tag. The watercolors do not generally illustrate the literary texts directly but relate to them in a more oblique way through mood, theme or imagery. The title of the present work derives from what Hughes called 'that beautiful expression in the Psalms' (139, w. 9-10): 'If I take the wings of the morning, and dwell in the uttermost parts of the sea; Even there shall thy hand lead me, And thy right hand shall hold me.'

In its theme and composition, the picture provides a counterpoint to Hughes's *Night with her Train of Stars* (fig. 1), painted seven years afterwards, though the latter watercolor is slightly larger and the two were not intended to be seen as pendants. The pair complement one another in tone and mood: while the luminous nude in *Wings of the Morning* suggests innocence and optimism, the robed figure of Night, although gentle and benign, is more grave, bearing the weight of time and experience.

When *Wings of the Morning* was shown at the Royal Watercolour Society in spring 1905 it was hung on the end wall of the gallery, a place traditionally reserved for the star pieces in the exhibition. The picture was commended by the reviewer in *The Queen* for 'imaginative quality of a high order', while the *Morning Post* observed that it 'claims praise likewise for the skill with which it has been devised. The figure is gracefully drawn and ably modelled.' Critics were, as ever, particularly struck by Hughes's mastery of color, with the Standard remarking on the 'peaks violet-blue, and grey-blue clouds and a flight of birds - in the rose-grey dawn.'

We are grateful to Victoria Osborne, Curator (Fine Art) at Birmingham Museums Trust, for contributing this catalogue entry.



CHICAGO CLASSICAL: A PRIVATE COLLECTION

11

FRANZ XAVER WINTERHALTER

(GERMAN, 1805-1873)

*Portrait of Augusta Wichrow*

with inscription, signature and date 'Auguste Wickrow/peint par/Franz Winterhalter/Zürich 1848' (on a label on the reverse)

oil on canvas

38¼ x 30 in. (97.2 x 76.2 cm.)

\$80,000-120,000

£59,000-87,000

€68,000-100,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 22 November 1988, lot 9.  
with Artemis, New York.

The portrait depicts a young lady at three-quarter-length, seated, in a sharp turn to the right; with her face turning nearly *enface* to meet the viewer's gaze. Her hair is parted in the middle and dressed to frame her face. It is smoothed over the ears and is most likely fastened into a chignon or a plaited bun on the nape at the rear. She is wearing an outdoor day dress of grey satin with white stripes, with a matching shawl thrown over her shoulders. A chemise either with a lace collar or a lace *fichu* is fastened with a striped red and white ribbon culminating in a bow just below her neck. Apart from gold earrings, set *en tremblant* with green enamel pendants of naturalistic design, no other jewelry is visible. The woman is posed against a background of shrubbery, with a glimpse of a lake on the right.

The portrait is unsigned. However, the visual examination of the style, the overall composition, the drawing of the figure, the brushwork, the treatment of highlights, and the scumbling to block in the background landscape correspond with the comparable, authenticated works by Winterhalter. The painting belongs stylistically to the late 1840s, which corresponds with the inscription on the label on the stretcher, according to which the portrait was painted in 1848. A number of portraits of the era feature a similar rapidly brushed-in background; a very similar pose will be utilized by Winterhalter in his portrait of Queen Adelaide, of 1849, and of Mme Delessert, of 1851. Admittedly, similar poses and compositions with rapidly sketched-in landscape backgrounds appear in Winterhalter's paintings of the late 1860s and early 1870s; the hairstyle and the garments of the model, however, are unmistakably those of the 1840s.

We are grateful to Dr. Eugene Barilo von Reisberg for confirming the authenticity of this work and for contributing the catalogue note.



*No one on earth writes of women and children better than Victor Hugo, and one could say of M. Bouguereau that no one of our time paints women and children better than he.*

-Adrien Désamy, May 1879

PROPERTY FROM AN IMPORTANT FLORIDA COLLECTION

12

WILLIAM ADOLPHE BOUGUEREAU

(FRENCH, 1825-1905)

*Tricoteuse*

signed and dated 'W-BOVGVEREAV-1884' (on the ledge, center right)

oil on canvas

51¼ x 28¾ in. (131.5 x 72.1 cm.)

\$1,200,000-1,800,000

£880,000-1,300,000

€1,100,000-1,500,000

**PROVENANCE:**

The artist.

with Goupil et Cie., acquired directly from the above, 5 December 1884.

with M. Knoedler & Co., New York, acquired directly from the above,  
3 March 1885.

Col. Charles Spears Hills (1834-1902), St. Louis, acquired directly  
from the above, 19 August 1886.

Evaline Sturges Hills (1871-1936), St. Louis, his wife, by descent.

Her estate sale; Ben J. Selkirk and Sons, St. Louis, 21 April 1937.

Harry Leonard Kuchins Sr. (1892-1976), acquired at the above sale.

Harry L. Kuchins Jr. (1920-1993), San Mateo, CA, his son, by descent.

Harry L. Kuchins III (1947-2003), San Mateo, CA, his son, by descent.

His sale; Christie's, New York, 22 October 1997, lot 25.

Blake M. Roney, Springville, UT, acquired at the above sale.

Fred and Sherry Ross, New Jersey, 2004.

Their sale; Sotheby's, New York, 24 October 2006, lot 87.

Acquired at the above sale by the present owner.

**EXHIBITED:**

St. Louis, The St. Louis Club, *Inaugural Exhibition*, 7-10 March 1901.

Santa Barbara, Santa Barbara Museum of Art, on long-term loan, 1975-1980.

**LITERATURE:**

M. Vachon, *W. Bouguereau*, Paris, 1900, p. 155.

'Valuable Paintings in St. Louis Club's Exhibit,' *The St. Louis Republic*,  
8 March 1901, p. 8.

'Paintings, Gems and Other Articles of Eva Hill Estate Sold at Auction,'  
*St. Louis Star and Times*, 22 April 1937, p. 5.

M. S. Walker, 'A Summary Catalogue of the Paintings,' in *William Bouguereau:*

*l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 72.

D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York,  
2010, p. 297, pl. 169, illustrated.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted  
Work*, New York, 2010, pp. 228-229, no. 1884/12, illustrated.





*Tricoteuse* was conceived in La Rochelle during the summer of 1884 while Bouguereau was spending his summer holiday in a house on rue Verdière. The house had a small *orangerie* the artist transformed into a studio, allowing him to paint incessantly. He also painted *en plein air* when the weather permitted, taking delight in the garden, the nearby field and the seashore which were all incorporated into his canvases. Despite the prodigious output of the 1880s, the quality of Bouguereau's painting never waned, and the pictures that the artist painted on his 'holiday' in La Rochelle were equally as important to him as the grand compositions created in his Paris studio.

From the 1870s onward, Bouguereau devoted an increasingly significant portion of his artistic activity to images of young girls of the countryside engaged in humble activities such as herding sheep or goats, drawing water, partaking in a simple meal, or knitting, as in the present work. And even when portraying these more humble members of society, the artist brought to bear the same passion and *virtuoso* technique he lavished on his more monumental history subjects. As the artist himself recalled to Marius Vauchon, 'no painting left his workshop unless he had put into it everything he possibly could'. One might even compare Bouguereau with the composer Marie-Joseph Canteloube de Lalaret, who was able to turn the humble songs of the Auvergne into musical masterpieces.

In the present work, a young girl leans against a stone plinth next to a water bucket, knitting while her thoughts are far away. This is not a child, but rather an adolescent on the cusp of womanhood and the length of her completed knitting can be read as a simile for her growing sense of self. Her averted eyes, and the slight downturn of her head emphasize her thoughtfulness and imbue the figure of this beautiful young peasant girl with a monumentality that transcends her humble endeavor.

The beautiful sky and hazy blue landscape in the distance further enhance the overall dreaminess of the painting. The meticulous detail in the handling of the figure of the young girl and the precision of the details in the landscape in the foreground melds into the clouds scudding across the sky, filtering the light onto the landscape below, thus contributing movement to the stillness and quietude of the figure. The artist has clearly chosen to execute the distant landscape and the sky in a more impressionistic technique so as not to compete with the *virtuoso* depiction of the detail in the figure and the foreground. This ability to paint both tightly and loosely is clearly an artistic choice and one that Bouguereau uses strategically to celebrate, in the image of the little *tricoteuse*, both childhood and the blossoming of womanhood.



PROPERTY FROM A BRITISH FAMILY TRUST

13

DAME LAURA KNIGHT, R.A., R.W.S.

(BRITISH, 1877-1970)

*A Child at the Baltimore Children's Hospital*

oil on canvas

12 x 16 in. (30.5 x 40.7 cm.)

Painted in 1926-1927.

\$100,000-150,000

£73,000-110,000

€85,000-130,000

**PROVENANCE:**

with The Leicester Galleries, London, by April 1939.

T. Rhodes Cooke, acquired directly from the above.

Anonymous sale; Phillips, London, 12 November 1985, lot 118,  
as *The Piccanniny*.

with Pyms Gallery, London.

Acquired directly from the above by the present owner, circa 1988.

**EXHIBITED:**

London, The Leicester Galleries, *Exhibition of works by Dame Laura Knight*,  
April 1939, no. 13, as *The Piccanniny*.

Nottingham, Nottingham Castle Museum, *Dame Laura Knight 1877-  
1970*, 8 April-14 May 1989; also Bristol, Bristol City Art Gallery, 20 May-  
24 June 1989; Bradford, Cartwright Hall, 8 July-13 August 1989; Plymouth,  
Plymouth City Art Gallery, 26 August-23 September 1989; Wolverhampton,  
Wolverhampton City Art Gallery, 30 September-28 October 1989.

London, National Portrait Gallery, *Laura Knight Portraits*, 11 July-13 October  
2013, no. 12, as *The Piccanniny*.

**LITERATURE:**

C. Fox, *Dame Laura Knight*, Oxford, 1988, pp. 62, 64, no. 49, illustrated,  
as *The Piccanniny*.



Raised by a single mother in difficult financial circumstances at the end of the 19th century and destined to make a name for herself as one of the most popular female painters in the male-dominated art world of the early 20th, Laura Knight was no stranger to feeling like an outsider. Perhaps then it is no surprise then that figures from the margins of contemporary UK society – circus and theater performers, Roma and Traveler communities, working women – form such an important segment of the artist's *oeuvre*. When in 1926 Knight accompanied her husband Harold Knight on a visit to Baltimore where he had been commissioned to paint portraits the Johns Hopkins faculty, Laura turned her attention to marginalized figures within American society, taking as her subject the patients and staff in the racially segregated wards of two hospitals which served Baltimore's Black population.

Knight's initial interest in painting Black sitters was likely driven by a wider fascination with Black culture in the UK in the late 1910s and 1920s which was largely a result of the blossoming Jazz Age.



Fig 1. Knight sketches model Eileen Mayo in mock artist studio in British Pathé newsreel, 1927, ©, 2013 National Portrait Gallery, London.

According to Catherine Parsonage's *The Evolution of Jazz in Britain, 1880-1935*, the interest in Jazz in the UK following the First World War was a rejection of the Edwardian values that many viewed as having contributed to the war, and a move toward what was seen as the 'simplicity and freedom' of Black culture as expressed through Jazz. Knight also expected the African-Americans she encountered to have strong ties to African tribal culture and practices and was surprised neither African masks or religious figures could be found in secondhand shops around Baltimore having been 'brought from Africa,' fundamentally misunderstanding both the violence of that journey and the denial of cultural identity imposed upon enslaved people. In myriad ways the reality of what Knight encountered of Black life in Baltimore was markedly different from the reductive, exoticized preconceptions she had brought with her from London.

Integral to Knight's encounter with a small sliver of the reality of Black life during her visit was the friendship she formed with Pearl Zelma Johnson (1896-1997, fig. 1), a Black physician's assistant who worked for Dr. William Baer, one of the doctors Harold had been commissioned to paint and the Knights' host during their time in Baltimore. Pearl, along with her sister Irene Johnson Dodson, both of whom Laura painted in a striking double portrait during her visit showing the two sisters silhouetted against the Baltimore skyline, were members of the Interracial Fellowship Group, which fought against segregation in Baltimore businesses. During Knight's time in the city, Pearl and Irene took Knight to what she described as a 'social' at a Black-run newspaper where she heard a lecture on civil rights, as well as to a Black arts club to view paintings by local artists and to a concert.

Though Baltimore is perhaps not as frequently associated as the deep south with the Jim Crow laws that enforced racial segregation in the US, it was and remains one of America's most segregated cities with a complex history of racial struggle. In this context, The Johns Hopkins Hospital, which was opened in 1889 through the then-largest philanthropic bequest in American history with a mandate to serve the city's residents 'without regard to sex, age or color' was relatively progressive, particularly for its time. Though it was indeed one of the few leading hospitals in America that treated African-Americans, the hospital was still segregated, and racist attitudes and racial discrimination were undeniably a part of the relationship between the hospital and its patients. The Children's Hospital, where Knight also painted young orthopedic patients, was no exception to this reality either. A reflection of the prevailing paternalistic attitudes at the hospital can be seen the fact that when Knight received permission to paint in the segregated wards, it came from the hospital administration and not from the patients themselves, some of whom resisted being depicted by Knight. Some did ultimately give her permission when it became clear she did not intend to caricature them or charge them for the portraits,

but still others, particularly in the maternity ward, remained understandably wary of her presence and intentions there.

Though the circumstances around its creation are problematic, Knight's depiction of a young Black girl in the present painting is striking, both in its beauty and the obvious warmth the artist felt for her sitter, which is so clearly expressed through the work. The girl's face occupies the center of the composition, her engaging, carefully observed expression drawing in both the artist and the viewer in turn. Far from letting herself be passively observed, she returns the gaze directed at her. Her intelligent, alert eyes are clearly taking in with great interest what is happening before her, yet there is a slightly guarded quality behind her expression as well, as if the sitter has not yet fully relaxed in the company of the artist in spite of her reclined position. The restrained palette, limited to the warm brown tones of the girl's skin and hair contrasted against the undulating cool gray and white tones of the blanket, pillow and nightgown, further emphasized by the raking light from a distant window, keeps the work's focus entirely on the sitter's face. Maintaining the color harmonies in this composition was apparently so important to Knight she did not sign the canvas, not wanting to break up the color field. Knight's rounded, almost pillowy brushstrokes and her choice to bring the sitter so close to the front of the picture plane give her the sense of being cocooned within the bed linens, but also gives the work its remarkably modern quality – by stripping away extraneous detail, Knight has created a portrait which is untethered from any specific time in history. Though Knight never had children of her own, it is clear she had an affinity for them and that this gave her a particular ability to capture them sensitively. It is notable that rather than depicting an 'adult' viewpoint from above, the present portrait observes the sitter as if the artist has physically brought herself down to the level of the mattress in conceiving the work, so the eye lines of the sitter and the viewer are aligned.

In line with recent scholarship on Black models in art, trailblazed by Denise Murrell et al. in *Le modèle noir* (New York and Paris, 2018-2019), we have given the present work a new title which seeks to return dignity and individual identity to the sitter – the work has previously borne a racist diminutive as its title, a reflection of the overt racism of the era in which it was made. As with far too many other images of Black people in the history of art, the continued use of this pejorative title takes an individualized portrait and reduces it to a racial trope, negating the inherent power of the image. We must also acknowledge that as a result of the racism that defined the era in which the work was made, we know very little about this sitter herself. Only one of Knight's sitters from the children's hospital, a young girl named Juanita, is named by the artist in the titles of this group works – her name is inscribed on a drawing and used as the title of another portrait (fig. 2). It is possible that this sitter may also be Juanita, as they share the same hairstyle seen

in other depictions of Juanita by Knight, and the same distinctive heart-shaped chin. Though her name has come down to us, little is known about Juanita specifically, though some scholars have suggested, based on the fact that the named portrait depicts her sitting up in bed, that she might be the child Knight identifies in her memoirs as a 'child sitting up in bed...cured of a clubfoot.'

That so much of this sitter's story and experience are lost to history is undeniably emblematic of the Black American experience. And yet what remains through Knight's portrait – an image of strength, intelligence, and tender beauty -- is as well. As Murrell has pointed out, it is imperative that we see in images of Black sitters not just personhood and lived reality but our own history as well. In *Posing Modernity, The Black Model from Manet and Matisse to Today*, she cites Walter Benjamin in making this argument: 'For every image of the past that is not recognized by the present as one of its own concerns threatens to disappear irretrievably...In every era the attempt must be made anew to wrest tradition away from the conformism that is about to overpower it' (as quoted, p. 3).



Laura Knight, *Juanita*, Private Collection, Belgium.

PROPERTY FROM A EUROPEAN COLLECTION

14

VITTORIO MATTEO CORCOS

(ITALIAN, 1859-1933)

*An Afternoon on the Porch*

signed and dated 'Corcos 95' (lower right)

oil on canvas

59 x 59 in. (149.9 x 149.9 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

**PROVENANCE:**

Tom Saban, New York.

His sale; Christie's, New York, 27 October 1983, lot 188.

Anonymous sale; Sotheby's, New York, 10 November 1998, lot 326A.  
with Richard Green, London.

Acquired directly from the above by the present owner, May 2000.







Fig 2. John Singer Sargent, *Group with Parasols, (Siesta)*, 1904, Private Collection.

The Jewish community of the Tuscan seaport of Livorno produced two notable artists whose lives spanned the 19th and 20th centuries: Vittorio Corcos and Amadeo Modigliani. Corcos enjoyed a long and prosperous career, dying at the age of 74 in 1933. Modigliani struggled to sell his work and died little-known at the age of 35 in 1920.

Modigliani is now one of the most famous of the 20th century artists and Corcos, at least outside Italy, is best remembered for his rather conventional society and royal portraits, although the artist also produced some breathtakingly beautiful and intimate images. *An Afternoon on the Porch* is one of these remarkable works. More and more attention is being paid to the artist, due in part to the 2014 exhibition at the Palazzo Zabarella in Padua, 'Corcos: Dreams of the Belle Epoque'. The show included more than 100 works by the artist, 27 of which were shown publicly for the first time. Eighteen works in the show had not been exhibited for more than half a century.

Vittorio Corcos was a naturally gifted artist and at the age of sixteen was admitted directly into the second year at Florence's *Accademia di Belle Arti*. Two years later, with monies raised by the people of his hometown, the young artist moved on to Naples, where he studied with Domenico Morelli. In 1880, the purchase of one of Corcos' pictures by King Umberto I provided him the necessary funds to make the essential journey to Paris.

Upon arriving in Paris, Corcos immediately introduced himself to Giuseppe de Nittis, who along with Giovanni Boldini, was the most successful Italian artist to relocate in Paris. At de Nittis' *salon*, the young Corcos was introduced to Degas, Manet, Caillebotte, Daudet, Edmond de Goncourt along with many other leading artistic figures of *fin-de-siècle* Paris. De Nittis was also instrumental in introducing Corcos to the Maison Goupil. Corcos signed a contract with the French dealers which relieved him of all financial concerns, and he continued to supply Goupil with pictures even after his return to Italy. In the meantime, Corcos became increasingly in demand as a portrait painter.

Corcos' technical ability and masterful brushwork, as well as his ability to explore all the tones and harmonies of a single color, bears some comparison to the work of the American artists John Singer Sargent and James Abbott McNeill Whistler. Both artists worked in Paris, and it is almost certain that Corcos would have met Sargent, who was also a *compadre* of Boldini and de Nittis in the French capital. Sargent's *oeuvre*, like that of Corcos, is dominated by portraits of the elite at the turn of the century, but like his Italian counterpart, Sargent, too, painted more languid scenes of the life of the leisure class, and in these experimented with unusual perspectives and interesting color harmonies, not dissimilar to the present work (fig. 1).

During the last decade of the 19th century, Corcos intermittently produced some unusual images of dangerously independent women that are the most distinctive of his works. The first of these, *Sogni*, which an instant *succès de scandale* when it was first exhibited in Florence in 1896, features a young woman, casually posed in a loose-fitting dress, sitting on a bench beside a well-thumbed stack of 'yellow books' who fixes the viewer with an enigmatic, sphinx-like gaze. *An Afternoon on the Porch*, although different in atmosphere to the more scandalous works in the artist's *oeuvre*, is quite daring in many respects. The present work is both a genre painting and a double portrait of two of the artist's stepchildren, Ada Rotigliano and one of her two brothers. The two figures are seated in a doorway, the elegantly dressed young man reading a newspaper, and young Ada seated on the step, a stack of well-thumbed, notorious 'yellow books' strewn on the red-tiled floor by her side. These so-called 'libri gialli' were novels considered to be of circumspect content and they were bound in non-descript yellow covers to warn readers of their racy content. The beautiful, dark-eyed woman confronts the viewer with a direct gaze, while her brother is absorbed in his reading. Ada captures the viewer in her gaze, almost daring a reprimand for her choice in literature and apologizing for nothing. She is the more engaged character in this tableau and the artist makes that abundantly clear. Her very demure white dress is broken by the bright yellow sash and string of coral beads, and the artist has taken the tonal values of yellow and white and imbued the entire scene with soft sunlight. The entire composition, with its daring spatial transitions from the open doorway to the vineyard beyond the wrought-iron balcony of the terrace, brings to mind the work of Edouard Manet (fig.2) and Gustave Caillebotte, (fig. 3).



Fig 5. Édouard Manet, *Le Balcon*, 1868, Musée d'Orsay, Paris.



Gustave Caillebotte, *Man on a Balcony*, Boulevard Haussmann, Private Collection.

PROPERTY FROM A NEW ENGLAND COLLECTION

15

GIOVANNI SEGANTINI

(ITALIAN, 1858-1899)

*Ritratto della signora Torelli*

signed with the artist's monogram 'GS' (lower right)

oil on canvas

39 $\frac{1}{2}$  x 29 $\frac{1}{2}$  in. (100 x 74 cm.)

Painted *circa* 1885-1886.

\$600,000-800,000

£440,000-580,000

€510,000-680,000

**PROVENANCE:**

Maria Antonietta Torriani, also known as 'Marchesa Colombi' (1840-1920), the sitter, commissioned from the artist.

Maximilian Kempner (1854-1927) and Franziska 'Fanny' Levy Kempner (1860-1937), Berlin, acquired directly from the above in 1898.

By descent to the present owner.

**EXHIBITED:**

Paris, Serre de l'Alma, *Salon des peintres divisionnistes italiens organisé par la Galerie d'art A. Grubicy, de Milan*, 1 September-15 October 1907, no. 293.

New York, New School for Social Research, *Exhibition of the Alumni Collection*, 1936.

St. Gallen, Kunstmuseum St. Gallen, *Giovanni Segantini, 1858-1899*, 7 July-30 September 1956, no. 15, pl. 18, as *Bildnis der Frau Torelli*, also illustrated on the cover.

New York, New York Cultural Center, *Ottocento Painting in American Collections*, 15 November-31 December 1972, also Columbia, SC, Columbia Museum of Art, 9 January-4 February 1973; St. Petersburg, FL, Museum of Fine Arts, 26 February- 25 Mar 1973; Jacksonville, FL, Cummer Gallery of Art, 3-29 April 1973; Cambridge, MA, Massachusetts Institute of Technology, 5 May-15 June 1973, no. 51.

Zurich, Kunsthaus Zurich, *Giovanni Segantini, 1858-1899*, 9 November 1990-3 February 1991, pp. 112-113, no. 47, illustrated.

Milan, Palazzo reale, *Segantini, ritorno a Milano*, 18 September 2014-8 January 2015, pp. 126, 142, 290, no. 23, illustrated.

**LITERATURE:**

P. Levi, 'L'ultimo Segantini', *Rivista d'Italia*, Rome, 15 December 1899, p. 674, as *Al sole (figura al vero con ombrellino)*.

F. Servaes, *Giovanni Segantini: sein Leben und sein Werk*, Vienna, 1902, p. 39, illustrated between pages 16 and 17 and also on the cover, as *Bildnis der Frau Torelli*.

T. Fiori ed., *Archivi del Divisionismo*, vol. II, Rome, 1969, pl. 156, illustrated.

F. Arcangeli and M.C. Gozzoli, *L'opera completa di Segantini*, Milan, 1973, p. 92, no. 38, illustrated, as *La Signora Torelli (Il parasole bianco. Al sole)*.

A.-P. Quinsac, *Segantini catalogo generale*, Milan, 1982, vol. I, pp. 128-130, no. 170, illustrated.



An archival image of the sitter.



Although not exhibited in Italy during the lifetime of either the artist or sitter, the present work depicts the journalist-writer, Maria Antonietta Torriani (1840-1920), wife of the founder and owner of the *Corriere della Sera*, Eugenio Torelli Viollier. Under the pseudonym 'Marchesa Colombi', Maria Antonietta was a successful feminist novelist. Her biography, written in 1996 by Maria Teresa Cometto<sup>1</sup>, allowed scholars to firmly identify her as the sitter and, with the help of archival documents, further clarified the circumstances by which this painting was acquired by Judge Maximilian Kempner of Berlin, whose family, through four generations have been the painting's only owners aside from the sitter.

In the entry for this work in Annie-Paule Quinsac's Segantini *catalogue raisonné*<sup>2</sup> the date of the work has been brought forward to 1885, as the artist's first biographer Servaes (1902)<sup>3</sup> believed it to be 1880. This change in date was primarily based on stylistic grounds, however, this five-year difference was further corroborated by research on the sitter's identity. In fact, in the absence of any documentation on the portrait commission, the mistaken date, based on the wrong identification of this picture as the *Portrait of a Lady* exhibited in Milan in 1880<sup>4</sup> was the source of confusion between this signora Torelli and Giuseppina Borghi (1863-1934), wife of the banker Giovanni Torelli, another avid collector and patron of the arts, particularly the Scapigliati painters and the young Segantini.

Giuseppina would have been twenty-two at the time of the portrait. Maria Antonietta, who under Segantini's brush appears to be a mature woman, was forty-five: obviously, the artist emphasized her youthful look. Comparison between contemporary photographs of both sitters, two other portraits of Maria Antonietta Torelli Viollier, who at a different time was painted by Leonardo Bazzaro (Torino, Galleria d'Arte Moderna) and the one of Giuseppina Borghi Torelli done by Luigi Conconi in 1910 (Piacenza, Civic Gallery Ricci Oddi), confirms irrefutably the identification of this portrait as that of the wife of Torelli Viollier.

In a letter to Judge Kempner's wife, Fanny Kempner, kept in the family's private archives<sup>5</sup>, it was discovered that the painting was acquired in Maloja, in 1898, 'at the source'. Maloja, then one of the most fashionable summer vacation resorts worldwide, was a small village in the Engadine region of Switzerland where Segantini had spent the

five last years of his life and was ultimately buried. After his premature death, the mother of his children, Bice Bugatti – the sister of Carlo Bugatti, the most important furniture designer of the Belle Époque – continued living there with their three sons and a daughter. Both the Kempners and Maria Teresa Torelli Viollier – then separated from her husband – would vacation in Maloja during the summers. As evidenced from the Segantini's family archives<sup>6</sup>, the Kempners were friendly with Bice; the Judge counseled her though legal difficulties with Alberto Grubicy, Segantini's dealer, in regard to the settlement of the paintings left in his possession, and Fanny tutored Bianca Segantini in German. It is clear that the reference to 'the source' in the correspondence was in effect the sitter herself. Because of her notoriety in Milan and the gossip circulating there about her separation, it makes sense that when deciding the disposition of the portrait commissioned by her husband twelve years earlier, she would choose a direct sale in the privacy of Maloja over a guaranteed well-publicized one in her husband's domain.

In the above-mentioned letter, Fanny Kempner alludes to Manet: ('...etwas Manet'), 'something of Manet'. The parallel is fitting. The photographic positioning of the cropped figure against the background of via San Marco, one of Milan's streets then still lined by the *Naviglio*<sup>7</sup> with the city view partially blocked by the open white umbrella, a compositional device which brings the viewer's attention back to the sitter, is also found in the work of Manet and the younger Impressionists. The use of vibrant blacks in her dress against the thick *impasto* of the white jabot lace and the beige of the umbrella, a broad range of ochers and yellows rendered in a sensuous brushwork applied on the canvas in small blocks that in some cases defines the shapes and in others models them, are also revolutionary devices that in the late 1890s art connoisseurs in Europe and the US were already beginning to associate with Impressionism. Fanny, however, was more precise in her evaluation of the work; in suggesting Manet, who had died on April 30, 1883, less than two years before the completion of the Torelli portrait, she was right on the mark. As a realist and a precursor of the Impressionist movement, Manet did not agree with his young comrades' concept of painting as translation of an instant of perception. Like Segantini, who belonged to the next generation, Manet considered painting, even portraiture, as 'cosa mentale'<sup>8</sup>, i.e. a slow elaboration of an image by composing and recomposing elements observed in nature to obtain the essence of the subject.

However, it is imperative not to think about Manet as a direct influence on Segantini, but rather as a *parallel parcours*. Manet's compositions were often reflective of a photographic approach even though, contrarily to numerous artists in this period, he never used specific photographs as a support. This was also true of Segantini. Before embarking on his academic studies at the Brera in Milan he had trained as a photographer in Borgo Valsugana (Trento province) under his half-brother Napoleone Segantini<sup>9</sup>. Even though Segantini also never used photographs as a starting point to reduce the number of sittings for his portraiture - or anywhere in his *oeuvre* for that matter - he used camera visual simplification and planes reduction in all his portraits and in many of his large compositions.

One can also find similarities in the freedom of the brushwork and chromatic range between the two artists, united by a common pursuit of a balance between the portrait as psychological rendering and the search for a purely pictorial language to recreate an atmosphere. The use of the same suppliers of industrially produced colors, those of the Parisian Lefranc Manufacturer, sold in Italy since the '80s and



Tranquillo Cremona, *La visita al collegio*, (*The visit to the boarding School*), Private Collection.

officially represented by Vittore Grubicy, can also induce an error on that score. However, Segantini never saw *de visu* either Manet's works nor the Impressionist paintings at large. While his works were exhibited, widely-acclaimed and discussed in Paris, Brussels, England, Germany, Austria and elsewhere on the international exhibitions circuit, he was never able to travel outside of Italy owing to his inability to obtain a passport<sup>10</sup>. When at the end of 1886 he emigrated to Grisons, Switzerland the Chiavenna border was the only one he could use, owing to a special permit because of his widely acclaimed reputation as a major international artist. Photographic reproductions of Impressionist paintings were not yet fully accepted in France by the time he died in September of 1899 and were rare in Italy; furthermore, his concept of the relationship to nature and meaning of the painted image were antithetical to Impressionist aesthetics. For Segantini, the painting process was a slow elaboration of images constructed in front of nature without ever intending to transcribe an immediate perception. The brushwork which Segantini began use in these years relates to that of Daniele Ranzoni (fig. 1) and Tranquillo Cremona (fig. 2), the so-called *Scapigliati* painters. Little known abroad, they were the first in Italy in the 1870s and 1880s to break the paint surface in small brushstrokes forming 'macchie' or 'taches', in order to elicit emotional response in the beholder.

The sitter, as the 'Marchesa Colombi', who fought for women's rights in the workplace through literature and not political rallies, was a controversial figure in the cultural life of Milan. She was said to be standoffish and mercurial, and her facial expression in Segantini's painting conveys something of this. The choice of her neighborhood as the setting for the painting, not far from the *Corriere della sera* headquarters, a cityscape stylized but still vividly part of the image, makes a definite statement. Through her elegant presence she dominates the background with nonchalance, a notation through which Segantini conveys her importance as a well-known woman independent of Torelli's fame in Milanese society.

The painting was completed during the artist's second Milan period, in a short time between Segantini's return to the city at the end of 1884 after four years in the lake region of Brianza, where he began to dedicate himself to the painting of nature, and his departure for Grisons in August 1886 in search of the high altitude, light and alpine monumentality which he associated with the landscape of his early childhood. His emigration would correspond to the development of a naturalist symbolism rendered in a *divisionist* technique—or use of pure color to express the sharp alpine light. He quickly became the most significant exponent of the Italian Divisionist movement<sup>11</sup>, an evolution which corresponded to a relative lessening of his interest in portraiture.

The Torelli portrait is a major work, significant in both European portraiture and art, fundamental for the understanding of Segantini's evolution and of the complexity of painting in this period of Italian art in which Divisionism, still today, outside of Italy remains the neglected avant-garde. Furthermore, this painting is one of the very rare works by Segantini likely to come on the auction block anywhere in the world. Whereas still lives and small landscapes dating from the artist's youth do continue to reappear on the Italian and Swiss markets, his most important paintings do not: those still held in private collections can be counted on one hand.

We are grateful to Professor Dr. Annie-Paule Quinsac for contributing this catalogue note, and for her assistance in the cataloguing of this work.



Daniele Ranzoni, *Portrait of Antonietta Tzikos di Saint Léger*, Private collection.

Footnotes:

1. M. T. Cometto, *La Marchese Colombi*, Blu Edizioni, Torino 1996.
2. *Giovanni Segantini. Catalogo generale*, edited by A.-P. Quinsac, Electa publisher, 1982, 2 vols., painting no. 170, pp. 128-130, vol. I.
3. *Giovanni Segantini. Sein Leben und sein Werk*, edited by F. Servaes, Klinkhardt und Biermann publisher, Vienna 1902.
4. *Esposizione delle opere di Belle Arti nel Palazzo di Brera. Anno 1880*, Milan 1880.
5. Communicated to me by Judge Maximilian Kempner's grandson.
6. Documents donated to the Upper Engadine Archives, Samaden (Switzerland).
7. The center of the city had streets lined by canals whose original design had been realized by Leonardo da Vinci and were progressively covered in second decade of the twentieth century.
8. "An operation of the mind" to quote Leonardo da Vinci'.
9. The family original name 'Segatini' was changed in Segantini by the artist at the end of his studies at the Brera Academy in 1878.
10. Born to Italian parents in a province still under Austrian domination, from where he left after the death of both parent at age seven to move to Milan under the guardianship of his half-sister Irena. Before departing he had been 'freed from connection to Austrian citizenship' and should have hitherto have acquired the Italian one upon arrival in Milan. Instead, the documentation got lost in the Foreign Police Head Quarters and was never retrieved making impossible for him to become Italian citizen. Consequently, ignoring the Austrian call to military service, at age 19, he was condemned for treason to Austria and could not return to his native province. Italian citizenship was denied to him despite political support from the Italian side because, as he became more and more famous, Austria refused to free him from his presumed Austrian identity.
11. For an understanding of the role of Segantini in this movement, parallel but independent from French Neo-Impressionism, a basic bibliography could be useful: F. Bellonzi - T. Fiori, *Archivi del Divisionismo*, Officina Edizioni, Rome 1969; *Mostra del Divisionismo italiano*, edited by F. Bellonzi, A.M. Brizio, R. De Grada, cat. exhibition Milan 1970, Palazzo della Permanente, Società per le Belle Arti publisher; *L'art italien à l'épreuve de la modernité, 1880-1910*, edited by G. Piantoni, A. Pingeot, cat. exhibition Paris 2001, Musée d'Orsay, Réunion des Musées Nationaux publisher; *Radical light: Italy's divisionist painters*, edited by V. Greene, S. Fraquelli, G. Ginex, A. Scotti Tosini, cat. exhibition London 2008, National Gallery publisher; A.-P. Quinsac, *Divisionismo italiano. Sguardi e prospettive, 1880-1920*, La Compagnia della Stampa Editori, Roccafranca (Brescia), to be issued December 2022.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

16

JEAN-FRANÇOIS MILLET

(FRENCH, 1814-1875)

*Portrait de femme*

oil on canvas, oval

31½ x 25½ in. (79.1 x 64.8 cm.)

Painted *circa* 1842-1844.

\$250,000-350,000

£190,000-250,000

€220,000-300,000

**PROVENANCE:**

with Galerie Brame & Lorenceau, Paris, March 1966.

with Drs. Fritz and Peter Nathan, Zürich, acquired directly from the above,  
December 1966.

Paul Mellon (1907-1999), Upperville, VA.

His sale; Christie's, New York, 15 November 1983, lot 4, as *Portrait de femme*  
(*Mme Lefranc*).

Private collection, Germany.

Anonymous sale; Kunsthaus Lempertz, Cologne, 18 November 2017, lot 2538,  
as *Porträt einer Dame (Madame Lefranc)*.

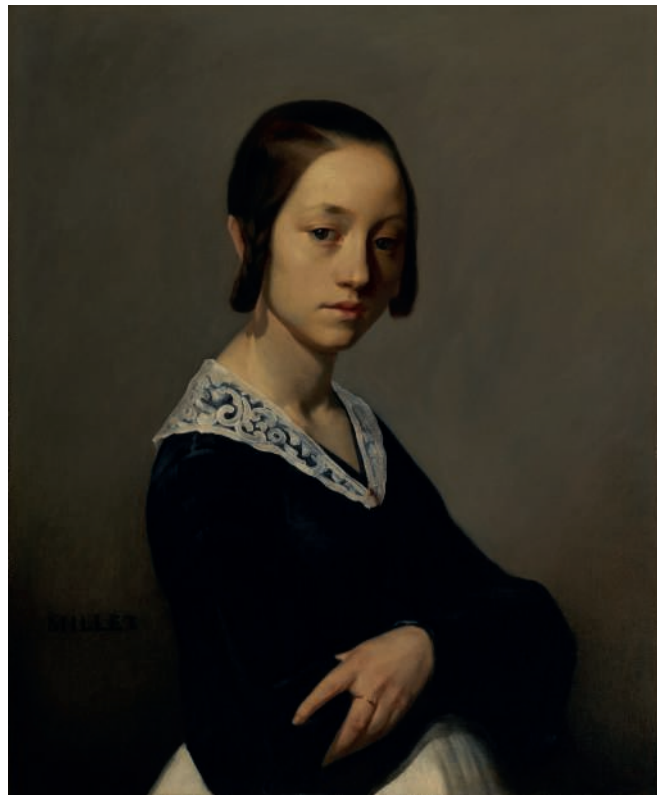
with Stair-Sainty Gallery, London, acquired at the above sale.

Acquired directly from the above by the present owner.





Jean-François Millet was born in Gruchy, a very small hamlet 18 kilometers northwest of the much larger city of Cherbourg which was both an active French naval center and a major Channel port. His family's eldest son, Millet was raised to be a farmer and turned toward painting only late in his teens, at first alternating lessons from a Cherbourg artist with returns to work the family fields, and then in 1837 entering formal instruction in the studio of Delaroche at the prestigious *École des Beaux-Arts* in Paris, aided by a modest scholarship from the city council of Cherbourg. Millet's years in Delaroche's studio were fraught with difficulty; he felt himself frequently mocked for his provincial ways, but the master admired the young painter's powerful draftsmanship and his determination to defend his personal vision. When financial difficulties mounted, Delaroche attempted to dissuade Millet from leaving the *École*; but in 1840, with his first *Salon* acceptance - a full length portrait - behind him and a modest local celebrity in hand, Millet returned to Cherbourg to forge a future based on the only paintings for which there was much demand in a provincial city: portraiture and occasional religious pictures.



Jean-François Millet, *Portrait of Louise-Antoinette Feuardent*, The J. Paul Getty Museum, Pacific Palisades.



Jean-François Millet, *Madame, Pauline-Virginie Ono*, Museum of Fine Arts, Boston.

Portraits dominate the early years of Millet's career. His teachers in Cherbourg, Bon du Mouchel and Lucien-Théophile Langlois, relied on portraits for their living, since at the time no other form of art, with the exception of the occasional religious picture, was likely to be commissioned by the provincial *bourgeoisie*. Therefore, Millet was forced to continue in the same vein, regardless of whether he aspired to other subject matter. Local society would have valued portraiture of its own class, as this is where both praise and economic reward would be forthcoming. Millet found his many of his subjects from the well-to-do Cherbourg family into which he married (fig. 1), as well as family of close friends, such as the portrait of the young wife of Millet's close friend, Felix Bienaimé Feuardent, now in the collection of the Getty Museum (fig. 2). By 1844, Millet's portraits become more sensuous and the brushstroke has begun to loosen. This is particularly evident in the transition from the tightly painted, more formulaic portrait of the artist's young wife, Pauline-Virginie Ono, painted in 1841 to the Getty picture and the present lot, which were both executed in the middle of the decade. Millet's portraits mid-decade give way to nascent naturalism and after 1845, there are hardly any portraits



Jean Auguste Dominique Ingres, *Portrait de Madame Duvaucy*, Musée Condé, Chantilly.

in oil in the artist's *oeuvre*. It is a shame that near the end of the decade Millet essentially abandoned portrait painting, a genre for which he was so evidently gifted.

Although this fascinating portrait has been previously titled *Portrait de Madame Lefranc*, there is no certainty as to the identity of the lovely young woman depicted in the present lot. Alexandra Murphy has dated the present lot to *circa* 1842-1844, and in it we see the artist progress towards a more free and sophisticated ability to capture the essence of his sitter, and to convey her youth, beauty and serenity through an extremely controlled palette of blacks, whites, ivories and flesh tones.

The close framing and the simplicity of her pose are typical of French provincial portraiture, but Millet has brought to this work an exceptional ability to capture a likeness, to create a convincingly solid figure who truly owns her space, and he adds a dash of stylishness in the beautiful lace of her collar, cuffs and the feathery strokes creating the *fichu* just above her bodice. In his handling of the pleating of her white skirt and summary squiggles of the lace adorning her bodice and cuffs, as well as the handkerchief she holds in her left hand, Millet

uses brushstrokes that are almost cursory, conveying both his resistance to the slicked surfaces of most contemporary portraiture and his own confidence in his personal technique. The strength of his underlying draftsmanship, often compared to that of Ingres (fig. 3) and the spontaneity evident in the early portraits by Degas (fig. 4) combine to demonstrate and perhaps to presage the later work which became so important to so many of the international artists of the late 19th and early 20th centuries. In the words of Vincent van Gogh, 'To me, Millet, not Manet, is that essential modern painter who opened the horizon to many' (The Letters of Vincent van Gogh, on or about Sunday, 3 February 1884).

This lovely portrait was once a part of the collection of Mr. and Mrs. Paul Mellon. While the primary focus of the Mellons was on the work of the French Impressionists, the collection featured styles ranging from Romanticism to Cubism with works from Delacroix to van Gogh. The collection is to this day regarded as the epitome of the taste and connoisseurship of one of the great American collecting couples of the 20th century.

We are grateful to Alexandra Murphy for confirming the authenticity of this painting and for her help in the preparation of this catalogue entry.



Edgar Degas, *Portrait of René de Gas*, Smith College Museum of Art, Massachusetts.



PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

17

CARL VILHELM HOLSØE

(DANISH, 1863-1935)

*Reading by Candlelight*

signed 'C Holsøe' (lower right)

oil on canvas

24 x 25 in. (61 x 63.5 cm.)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 23 March 1988, lot 126.

Acquired at the above sale by the present owner.



PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

18

CARL VILHELM HOLSØE

(DANISH, 1863-1935)

*A Sunlit Interior*

signed 'C Holsøe' (lower left)

oil on canvas

29 $\frac{1}{2}$  x 23 $\frac{3}{4}$  in. (75.3 x 60.3 cm.)

\$60,000-80,000

£44,000-58,000

€51,000-68,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 23 March 1988, lot 124.

Acquired at the above sale by the present owner.

FRANZ XAVER WINTERHALTER

(GERMAN, 1805-1873)

*Baronne Octavie de Löwenthal, née Wylezynska*

signed, inscribed and dated 'F. Winterhalter/Paris 1859.' (center right)

oil on canvas, oval

51¼ x 38¼ in. (130.2 x 97.2 cm.)

\$180,000-250,000

£140,000-180,000

€160,000-210,000

**PROVENANCE:**

Private collection, Vienna, until 1945.

Private collection, Europe.

Anonymous sale; Galerie Fisher, Lucerne, 26 November 1996, lot 2094, as

*Portrait d'Octavie Wylezynska, Baronne de Löwenthal.*

with David Carritt, Ltd., London.

Acquired directly from the above by the present owner, 3 February 1998.

The present work is a wonderful example of the kind of portraits Winterhalter was painting during the height of his 'golden era' from the mid-1850s to the mid-1860s. The Baronne de Löwenthal is depicted standing in three-quarter-length, turning her head almost *en face* to meet the viewer's gaze with her bluish-grey eyes, which stand in striking contrast to the darker colors which dominate the majority of the picture. Her dark, wavy hair is parted in the middle to frame her face and gathered into a fashionable *chignon* at the back. She wears an evening gown of rich chestnut velvet trimmed with black lace around the bodice and the sleeves, and a sumptuous matching cloak, lavishly lined with sable, thrown around her. She stands before a billowing drape of greenish gold fabric, drawn aside to reveal a mountainous landscape with the suggestion of a distant castle visible through the window at left.

Fur featured prominently in many of Winterhalter's portraits from this period, as the artist was extremely skilled in capturing both the softness and the sheen of the pelts. Never letting the setting or elaborate dresses upstage his sitters or minimize their beauty was also a particular talent of Winterhalter's, and here he does not lose sight of the Baronne's femininity as the central subject of his portrait,

emphasizing both the elegant silhouette of her neck and shoulders, and also the slightest glimpse of her lace chemise under her corset, provocatively highlighting her décolletage.

Biographical information about the sitter remains relatively scarce, though we do know that Octavie was one of the children born to Jan Wylezinski and Kunegunda Bukar, a noble Polish family. In 1844 she married Johann Freiherr, Baron von Löwenthal, a high-ranking officer of the Austrian army. From 1858 to 1868, von Löwenthal served as first attaché to the Austrian Embassy in Paris. It is quite possible that Octavie's portrait was commissioned to commemorate the couple's arrival in Paris following von Löwenthal's appointment to the embassy. After von Löwenthal's retirement from service, the Baron and Baroness remained in Paris. Their beautiful daughters, Séverine and Wilhelmine, became well-known in Parisian society, having made advantageous marriages into the highest echelons of the French nobility to the Duc de Decazes and to the Marquis de Beauvoir respectively.

We are grateful to Dr. Eugene Barilo von Reisberg for confirming the authenticity of this work and for contributing information for the catalogue note.





20

CESARE LAPINI

(ITALIAN, 1848-1893)

*Cupid and Psyche*

signed 'GALL: LAPINI / FIRENZE' (on the reverse),  
and on an octagonal plinth

marble

58½ in. (147.6 cm.) high, overall

Executed *circa* 1890-1900.

\$70,000-100,000

£51,000-72,000

€60,000-84,000

**PROVENANCE:**

Anonymous sale; Waddington's Auction, Toronto, 28  
November 2019, lot 165.

Acquired at the above sale by the present owner.

Cesare Lapini was a sculptor of allegorical and genre subjects and models after the Antique which he sold with great success from his Florence workshop to an elite global clientele. His unique compositions of partially disrobed maidens, such as *La Sorpresa*, and his allegorical creations of figures taking flight, such as the present work of two angels (alternatively titled *L'amore degli angeli*), and his group *Celeste*, are his most popular subjects. The Galleria Lapini exhibited an impressive number of such statues at the Paris 1900 *Exposition universelle*. Another example of this composition sold in *Chateau: A Distinguished American Collection*, Christie's, London, 28 October 2014, lot 25.





PROPERTY OF THE BUFFALO CLUB

21

JULIUS LEBLANC STEWART

(AMERICAN, 1855-1919)

*The Hunt Supper*

signed and dated 'JL Stewart 1889' (lower right)

oil on canvas

50 x 79¼ in. (127 x 201.3 cm.)

\$2,000,000-3,000,000

£1,500,000-2,200,000

€1,700,000-2,500,000

**PROVENANCE:**

The artist.

with Boussod, Valadon & Cie., Paris, acquired directly from the above,

7 February 1889, as *Souper en habits rouges*.

Charles F. Bingham (1844-1914), Buffalo, NY, acquired directly from the above,

14 May 1891.

Margaret Sudderick Bingham (1849-1912), his wife.

Likely acquired directly from the above by the present owner, *circa* 1913.

**EXHIBITED:**

Paris, *Exposition universelle*, 1899, no. 279 in the United States Exhibition, as *A Hunt Supper*.

Buffalo, The Buffalo Fine Arts Academy, Albright Art Gallery, on long-term loan, 1905-1913.

Dayton, OH, Dayton Art Institute, *American Expatriate Painters of the Late Nineteenth Century*, 1976; also Philadelphia, Pennsylvania Academy of the Fine Arts, 4 February-20 March 1977; and Los Angeles, Los Angeles County Museum of Art, no. 47.

**LITERATURE:**

*Academy Notes*, vol. 1., no. 1, Buffalo, June 1905, p. 122.

*Academy Notes*, vol. 2., no. 1, Buffalo, June 1906, pp. 14-15, illustrated.

U. Hiesinger, *Julius LeBlanc Stewart, American Painter of the Belle Époque*, exh. cat., New York, 1998, pp. 44-46, 96-97, pl. 20, illustrated.



Fig 1. Julius LeBlanc Stewart, *Self-Portrait*, sold Christie's New York, 4 December 1992, lot 238.







Julius LeBlanc Stewart was an artistic rarity. Like another American expatriate master, John Singer Sargent, Stewart barely knew his native country. Born in 1855 in Philadelphia, Stewart was the son of William Hood Stewart, a wealthy American businessman and sugar plantation owner in Cuba. At the end of the American Civil War, in 1865, William Stewart moved his family to Paris and there nurtured a reputation as a most ambitious and discerning patron of art. The Stewarts' Parisian residence became an artistic haven for the Spanish artists working in Paris, and the elder Stewart collected their works in great quantity. It was among this group that included Eduardo Zamacois, Mariano Fortuny, Raimundo de Madrazo, and Martín Rico y Ortega that the young Julius found his masters.

While still in his teens, Stewart became a student of Zamacois, and in 1873, upon Zamacois' untimely death, the artist came under the tutelage of Jean-Léon Gérôme. He was one of Gérôme's favorite pupils, even accompanying the master on a trip to Egypt for a few months in 1874. By the mid-1870s, Stewart had his own studio next to Madrazo and the influence of the older Spanish painter became evident in Stewart's works, with their rich and vibrant palette and delicate treatment of light shining upon the elegant furnishings of Parisian



Fig 2. Julius LeBlanc Stewart, *La vicomtesse de Goüy d'Arcy*, sold Christie's New York, 4 December 1997, Lot 20.

interiors. Stewart was thus the only American artist to issue from the so-called Spanish-Roman school.

By the 1880s, Stewart further developed his style to also include complex multi-figural compositions, a style influenced by the work of his friend and Belle Époque icon, Jean Béraud. These paintings, which were the basis of his international fame as a mature artist, also distinguished him from every other American artist, not only for their subject matter but also for the artist's intimate involvement with the life he portrayed. An unidentified critic of the day wrote, 'The earlier original works of Julius Stewart were as brilliant, colorful and spirited as if they had come from an easel native to Spain and Italy; but with his advancing powers, and his wider social range in Paris, his style assumed a more subtle and elegant form, and he occupies today a unique place as the painter *par excellence*, of modern social life in the gay city' (Anon., quoted in *Catalogue of Mrs. George T. Seney's Important Collection of Modern Paintings*, New York, American Art Association, Feb. 11-13, 1891, pp. 112, 113). Known throughout his career as 'The Parisian from Philadelphia', Stewart was himself a part of a glittering social circle of expatriates, business moguls, aristocrats, actors and actresses.

Stewart's depictions of the most renowned beauties and celebrities of the day are epitomized by *The Hunt Supper*. Stewart's 1885 submission to the Paris Salon, *The Hunt Ball*, was his first foray into this genre, and *The Hunt Supper* was created to continue the acclaim achieved by the earlier work, and it was received with the same enthusiasm as its sister painting by the elite of Paris in its debut at the *Exposition universelle* in 1899.

Painted as a companion piece to *The Hunt Ball*, *The Hunt Supper* represents many of the same personalities as the 1885 work, this time taking place in an elegant, terraced dining room just before dawn. As before, the guests are intended to be portraits; however, even more than *The Hunt Ball*, the exact identities of most of the participants are not known, although they represent a younger set of the elite, closer to the age of the artist himself. Indeed, Stewart himself referred to the portraits as 'painted enigmas'. One of prominent and perhaps most elegant of the ladies in the present work can be identified as the Vicomtesse de Goüy d'Arcy (fig. 1), depicted seated in a rich, dark mauve gown and supple light brown evening gloves at a table in the left foreground. As in *The Hunt Ball*, Stewart could not resist including himself among the *glitterati* in such an elegant interior, although again, he places himself in the rear center of the group.

In *The Hunt Supper*, Stewart once again demonstrates his intimate knowledge of the society depicted in his paintings. His unique vantage point, *vis à vis* his subjects, enables the artist to capture small details, nuances of gesture and stance, as well as the correct placement of his subjects with his *tableau* which would evade artists not accepted into the highest echelons of Parisian society. It has been noted, '[Stewart]

paints the festivals and diversions in which he shares, as only he can who enters into them body and soul. His great ladies are real great ladies of the *Salons*; his dandies are real dandies of the Boulevard and the clubs; and his aristocrats are real aristocrats, who titles of the nobility are worn as naturally as their dress suits, or the uniforms that give them the dignity of the state figures in an official pageant' (*Ibid.*, p. 291).

It is this immediacy and intimacy that made *The Hunt Supper* such a success at the *Exposition universelle* and which resonates with viewers today. Because the artist moved in the same social circles as the participants in the painting, there is a freshness and spontaneity rarely achieved in such large, multi-figural compositions. Stewart has represented the guests with all the dignity and self-conscious gaiety appropriate to the occasion, and interweaves some very adroitly observed moments into the interaction of personalities engaged in conversation and laughter. It is not clear exactly how Stewart managed the mechanical aspects of these numerous portrait collections – did he call his friends to the studio to sit for their likenesses or did he make sketches during actual social events like his friend, Jean Béraud? Gaston Jollivet wrote in 1888 that posing for artists in their studios had become something of a fashionable trend among society ladies, who were, of course, encouraged by the artists, writing, 'On all sides we hear of our most famous painters begging help from the amateur models

with whom they chance to have social connections (G. Jollivet, 'Round the Salon of 1888', *Arts and Letters*, London, 1888, p. 242). Jollivet goes on to say that no paid model from the working classes could ever provide the natural grace of high-bred women for certain subjects and 'that for pictures of 'Society' the only satisfactory models are the women who belong to it' (*Ibid.*, p. 243). Stewart clearly adhered to this view, and was able to indulge his ambition to play the true historian to his time through his own acknowledged inclusion in the highest social circles. It was noted at the time that 'he [Stewart] does not paint from models who are ill at ease in swallow tail coats and ball dresses, but with infinite patience and trouble from the 'swells' themselves... His color and technique are praised by the best critics – viz. his fellow artists' ('Artists at Home, Messrs. Reinhart and Jules Stewart' *New York Herald*, Paris, Nov. 3, 1888, p. 2).

*The Hunt Supper* hung in a place of prominence at The Buffalo Club since its acquisition in 1913. A note on the stretcher in the artist's hand states, 'Goupil to call', indicating that it went straight to Bousod, Valadon & Cie. from the artist's studio. It was purchased from the gallery by Charles F. Bingham, a prominent Buffalo businessman, and then came into the possession of the Buffalo Club. The Buffalo Club was founded by President Millard Fillmore in 1867, President Grover Cleveland was a member from 1881-1908 and after the assassination of President William McKinley, the Club was used as a headquarters by his cabinet and Vice President Theodore Roosevelt.



The Buffalo Club, New York.

22

FREDERICK ARTHUR BRIDGMAN

(AMERICAN, 1847-1928)

*New Shoes, Algiers*

signed 'F. A. Bridgman' (lower left)

oil on canvas

28¾ x 23¾ in. (73 x 60.3 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

**PROVENANCE:**

The artist.

His sale; American Art Galleries, New York, 10 March 1899, lot 40.

with M. Knoedler & Co., New York, acquired at the above sale.

William Randolph Hearst, Sr. (1863-1951), New York and San Simeon, CA, acquired directly from the above, 14 March 1899.

with Maxwell Galleries, San Francisco, after 1940.

Dr. James V. Raia (1923-2020), probably acquired directly from the above circa 1965.

By descent to the present owner, 1999.

**LITERATURE:**

'Some Prices brought a the Bridgman Sale,' *American Art Annual*, New York, 1899, p. 67, no. 40.

In the late 19th century, Frederick Arthur Bridgman was considered one of the most prominent of the American orientalist artists. Trained in Paris under the tutelage of the greatest of the French orientalist painters, Jean Léon Gérôme, Bridgman came to represent the embodiment of the American fascination with the Middle East. Bridgman's first contact with the Orient came during 1872-1873 on two extended trips to North Africa. At the time, Americans traveled to this region much less than their European counterparts, but the young artist made his way to Morocco, Algeria, Tunisia and then to Egypt and a trip up the Nile. Bridgman was also captivated by the Near East, particularly Algiers, and would return there often, driven by the desire to capture the life and light of this exotic place.

Genre painting of ordinary life in North Africa would come to be the focus of Bridgman's art and would dominate the remainder of his *oeuvre*. Bridgman was determined to depict its landscape and inhabitants in the most authentic terms possible, and to this end he paid meticulous attention to the details of costumes, interiors, architecture and furnishings many of which he brought back from his travels and kept in his studio.

The American approach to the Orient differed from that of artists from the European countries, particularly in their approach to women. While the European, and the particularly French artists depicted Oriental women in institutional subjugation in a harem surrounded by guards, Bridgman's approach to the subject matter takes a completely different turn.

In the present work, Bridgman captures a scene of everyday life in Algiers. A young mother has stopped at a shoe seller and is helping her young child try on a variety of shoes. The artist has captured the tenderness of motherhood with the young child clinging to his mother's arm, but not willing to let go of the orange that she has purchased for him, perhaps to ensure his patience during the process. Her hands carefully cradle her child's foot as she slips off a clearly worn shoe while she speaks words of encouragement, and the elderly shoe seller holds a brightly colored new slipper for the child to try on. The interplay of the characters in the painting is depicted with sure, deft brushwork, and the interplay of light on the brilliant white of the mother's costume, the bright red and pinks of that of the child and the austere black of the shoe-seller all compliment each other while at the same time defining the distinct characters in this charming tableau.

We are grateful to Dr. Ilene Susan Fort for confirming the authenticity of this work on the basis of a photograph.





F.A. Bridgman

FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR

23

GUSTAV BAUERNFEIND

(GERMAN, 1848-1904)

*Jerusalem from the Mount of Olives at Sunrise*

signed and inscribed 'G. Bauernfeind/Jerusalem' (lower right)

oil on canvas

51¼ x 78¾ in. (130.2 x 200 cm.)

Painted *circa* 1902.

\$2,000,000-3,000,000

£1,500,000-2,200,000

€1,700,000-2,500,000

**PROVENANCE:**

The artist.

Elsie Bertsch Bauernfeind, his wife, by descent, 1904.

Otto Bauernfeind, her son, by descent, until at least November 1921.

(probably) with Kunsthandlung Gustav Grunstedt, Hamburg, by 1926.

Private collection, Germany.

Their sale; Sotheby's, London, 21 June 1988, lot 17, as *An Extensive View of Jerusalem from the Mount of Olives*.

with Pym's Gallery, London, acquired at the above sale.

Acquired directly from the above by the present owner, 1988.

**LITERATURE:**

A. Carmel and H. Schmid, *Der Orientalmaler Gustav Bauernfeind, Leben und Werk*, Stuttgart, 1990, pp. 128, 356 (no. 1), 360-361, pl. 173, illustrated, as *Jerusalem vom Ölberg aus bei Sonnenaufgang*.

P. S. Kühner, *Gustav Bauernfeind-Gemälde und Aquarelle*, Frankfurt am Main, 1995, pp. 233, 306, no. 68, pl. 25, illustrated, as *Jerusalem vom Ölberg aus bei Sonnenaufgang (Abbildung)*.



Jerusalem from the Mount of Olives, 19th Century.



*The view of Jerusalem is the history of the world;  
it is more, it is the history of earth and of heaven.*

- Benjamin Disraeli

Gustav Bauernfeind's *Jerusalem from the Mount of Olives at Sunrise* is an awe-inspiring rendering of one of the most iconic sites in all of the Middle East. Given the central role of Jerusalem to the three Abrahamic faiths, it is remarkable how relatively few Orientalist artists took full advantage of the spectacular artistic potential of its vistas and landmarks. Most of the European Orientalist artists were more active in Istanbul, Algiers or Cairo, concentrating on the exotic rather than the spiritual. Bauernfeind, however, was deeply affected by the depth and diversity of religious expression he encountered during his various journeys throughout North Africa and the Middle East and a significant part of this Orientalist *oeuvre* depicts scenes of worship and prayer.

Bauernfeind was initially trained as an architect, and was employed by Adolf Gnauth, who was also a Professor at the Nuremberg School of Design and an artist in his own right. While traveling in Italy for a project for Gnauth's firm in 1873-4, Bauernfeind honed his artistic skills, executing in meticulous detail not only architectural elements but also minute aspects of the landscapes of his surroundings. Upon his return to Germany, he found that although his attention to detail was regarded as remarkable, his work depicting German villages found few interested buyers due to their rather mundane subject matter. He was advised by friends and fellow artists to find a subject matter more *en vogue* and, very much aware of the financial opportunities awaiting a painter of Orientalist subjects, he looked to the East as his new source of inspiration.

Bauernfeind made three trips to the Orient during his lifetime before eventually settling there permanently in 1896. From his first trip to Palestine in 1880, Bauernfeind was captivated by the Holy City, its monuments, people and traditions. A consummate observer, the artist was deeply interested in realist detail rather than in the grand narratives that were the hallmark of his Orientalist contemporaries such as Jean-Léon Gérôme and Benjamin Constant. In what is classified as his 'fourth Oriental journey', the years 1896-1904 found Bauernfeind resident in Palestine, an enigmatic and multi-faceted land where the artist would spend the rest of his life. Even though he was regarded neither as a member of the Evangelical Church nor the Society of Templars, he held a fascination for prayer customs among a variety of religious sects.

The vista in the present work is a *tour-de-force* of rigorous observation and topographical exactitude, a product of the artist's initial training as an architect. The Al Aqsa Mosque, Dome of the Rock, Hurva Synagogue, Lutheran Church of the Redeemer (just completed), Church of the Holy Sepulchre and Golden Gate within the Ottoman walls are all visible across the sweeping expanse of the Kidron Valley. The travelers on the road in the foreground symbolize Jerusalem's religious and ethnic diversity, representing each of the faiths which regard the city as holy. The man on the left holding a staff is identified by his costume as an Ashkenazic Jew, while walking down the road to the right is an Arab woman carrying a basket of produce. Between these two figures are a group of Orthodox pilgrims, presumably making their way to the recently completed Russian Orthodox Convent of the Ascension at the summit of the Mount of Olives. The entire, expansive landscape is bathed in the light of the early morning sun rising over the Judean hills, integrating the composition into a sublimely integrated whole.





PROPERTY FROM AN AMERICAN ESTATE

24

CORNELIS SPRINGER

(DUTCH, 1817-1891)

*De Lombard op de Oudezijds Voorburgwal te Amsterdam*

signed and dated 'C Springer 1884.' (lower right); inscribed, dated and signed 'Ondergetekende verklaart/dat deze schilderij voorstellende/Gezicht op de De Lombard op de Oude-/zijds Voorburgwal te Amsterdam ein/de helft van de 17de eeuw, door hem is ver-/vaardigd./Amsterdam/18 November 1884/C Springer' (on a label on the reverse)

oil on panel

25 $\frac{7}{8}$  x 33 $\frac{1}{2}$  in. (65.7 x 85.1 cm.)

\$120,000-180,000

£87,000-130,000  
€110,000-150,000

**PROVENANCE:**

The artist.

Arti et Amicitiae Exhibitions Committee, acquired directly from the above, 16 November 1885.

Anonymous sale; Christie's, Amsterdam, 6 April 1982, lot 204, as *De Lombard op de Oudezijds Voorburgwal, Amsterdam*.

**EXHIBITED:**

Rotterdam, Academie van Beeldende Kunsten en Technische Wetenschappen, 1885, no. 407.

**LITERATURE:**

W. Laanstra, H. C. de Bruijn, J. H. A. Ringeling, *Cornelis Springer (1817-1891)*, Utrecht, 1984, p. 209, no. 84-3, as *De Lombard op de Oudezijds Voorburgwal te Amsterdam in het midden van de 17de eeuw*.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

25

JOHN ATKINSON GRIMSHAW

(BRITISH, 1836-1893)

*A Moonlit Street*

signed and dated 'Atkinson Grimshaw 1880+' (lower right)

oil on board on panel

22 x 17 $\frac{1}{2}$  in. (55.9 x 44.8 cm.)

\$150,000-250,000

£110,000-180,000

€130,000-210,000

**PROVENANCE:**

Private collection, UK.

Anonymous sale; Christie's, London, 3 February 1978, lot 65, as *A Woman Walking Down A Moonlit Street*.

Anonymous sale; Sotheby's, Belgravia, 17 June 1980, lot 222.

Private collection, acquired at the above sale.

By descent to his heirs.

Anonymous sale; Sotheby's, London, 13 December 2018, lot 50.

Acquired at the above sale by the present owner.

We are grateful to Alexander Robertson for his help in preparing this catalogue entry.



The present work illustrated in situ at Bazzanti's studio circa 1900

26

PIETRO BAZZANTI

(ITALIAN, 1825-1895)

*La bagnante*

signed 'P. Bazzanti/Florence' (on reverse),  
raised on a *verde antico* marble pedestal  
marble

56 in. (142.2 cm.) high

Executed in 1900.

\$80,000-120,000

£58,000-87,000

€68,000-100,000

With its sprawling studio and depth of talented apprentice sculptors, the hugely successful Florentine studio of *Pietro Bazzanti e Figlio* catered to a decidedly international clientele and specialized in genre scenes and allegorical figures as well as copies of antique and Renaissance sculpture. In 1861, the studio was awarded the medal for sculpture in the National Exposition in Florence and operated within the family at their gallery on Lungarno Corsini until the mid-twentieth century. Their clientele included European and Russian aristocracy, and the industrial fortunes being made in England and America drove considerable export demand.

Bazzanti frequently returned to the subject of *The Bather* in his works, having carved examples of bathing Venus after the Antique and in dynamic and dramatic compositions such as the present lot. This finely-detailed work relates closely to popular figures produced by Bazzanti's contemporary, Cesar Lapini, whose *La Sopresa* depicts a young woman stepping back from approaching waves. The sculptor's penchant for realism is on full display with the contrasting matte and highly-polished finishes of the gently lapping waves at the figure's feet, to the jutting rocks and soft skin. Elegant handling of textures is further exemplified in the draped fringe of the cloth. This monumental and fine work is illustrated *in situ* at Bazzanti's studio circa 1900 among other fashionable works of the period.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

27

JOHN WILLIAM GODWARD, R.B.A.

(BRITISH, 1861-1922)

*At the Fountain*

signed and dated 'J. W. Godward 1893.' (lower left)

oil on canvas

54¼ x 36½ in. (139.1 x 91.8 cm.)

\$400,000-600,000

£290,000-430,000

€340,000-510,000

**PROVENANCE:**

with Thomas McLean's Gallery, London, 28 April 1893.

John Charles Tompkins (d. 1913), London and the Isle of Wight, acquired directly from the above, May 1893.

Georgina Maria Tompkins, London, his niece, by descent.

with H & P de Casseres, Harrogate.

Their sale; Christie's, London, 2 May 1952, lot 81.

Berlanny, acquired at the above sale.

Private collection, Sweden, acquired after 1952.

By descent to their heirs.

Their sale; Sotheby's, London, 13 December 2018, lot 28, also illustrated on the cover.

Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Royal Academy, *Summer Exhibition*, 1893, no. 463.

**LITERATURE:**

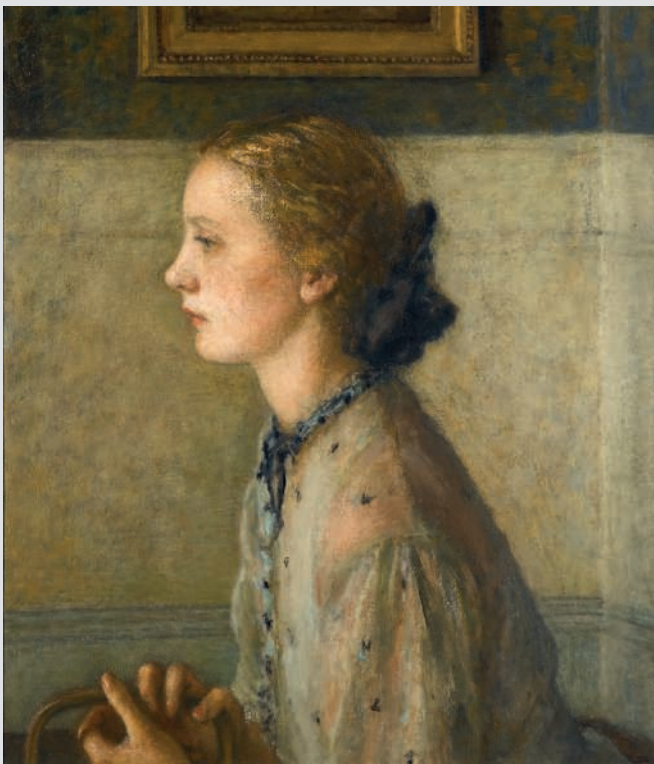
*Munsey's Magazine*, New York, vol. 12, November 1894, illustrated as the frontispiece.

'Our Monthly Gallery', *The Harmsworth Magazine*, London, August 1898, p. 222, illustrated, as *The Water Carrier*.

V. G. Swanson, *John William Godward: The Eclipse of Classicism*, Woodbridge, 1997, pp. 47, 187, no. 1893.1, illustrated with a photogravure.



John William Godward clearly considered *At the Fountain* to be one of his best pictures, as he chose to exhibit it at the 1893 Summer Exhibition at the Royal Academy of Arts along with three other paintings. 1893 was the only year in which he entered more than two pictures at the Academy, and the exhibition proved to be pivotal in establishing the artist's reputation. As Vern Swanson has noted, '1893 was Godward's artistic watershed. He finally came into his own and began to produce work of maturity and sensitivity' (V. G. Swanson, *John William Godward, 1861-1922 - The Eclipse of Classicism*, 1997, p. 47). *At the Fountain* was purchased by John Charles Tompkins of 14 York Terrace in Regent's Park, and in May of that year Tompkins agreed to allow a photogravure of the painting to be made, the first of Godward's *oeuvre* to be reproduced.



Phillip Wilson Steer, *Portrait of Rose Pettigrew*, Private Collection.

*At the Fountain* is one of Godward's most successful compositions, depicting a young Roman woman at a spring where she has come to fill an amphora with water. She leans against a variegated marble pilaster and gently touches the jade beads of her necklace, lost in thought. Godward was a master of texture and color, and *At the Fountain* is a virtuoso display of the artist's extraordinary ability to capture myriad varieties of texture. The contrasts of the young woman's warm, golden flesh and the soft folds of her garments against the greys, greens and whites of the cool, hard marble background is a *tour de force* of textures rendered in paint.

Godward's emerging success as an artist coincided with his discovery of a trio of models who were to epitomize his exotic depictions of femininity. Three sisters, Rose, Hetty and Lily Pettigrew, became artist's models in 1885 when they moved to London with their brother after the death of their father, a West Country foundry worker. Their mother's earnings as a seamstress could not support the family in London and she was told by a local art-master that the three girls could make a decent living as artists' models. Their first patron was John Everett Millais, who all three came to adore, and they quickly became the leading models of the London art scene. It was said that they had gypsy blood, their lively and free-spirited characters suited the Bohemian atmosphere of artists' studios where lords and ladies intermingled with artists, writers and poets. All three sisters posed naked for the photographer Lindley Sambourne and were clearly uninhibited and proud of their beauty.

It is highly likely that Rose is the model for *At the Fountain*. She was clearly as beautiful and popular with artists as her sisters, although she modestly described herself as 'the ordinary little one, tiny, with bushels of very bright gold hair, a nose which started straight but changed its mind, by turning up at the tip, a rose-leaf complexion, and a cupid's bow mouth, which most of the big sculptors have cast' (B. Laughton, *Phillip Wilson Steer*, 1971, p. 114). Rose always insisted that her sister Lily was the most beautiful, but all three sisters sat for works by James Abbott McNeill Whistler, Millais, Frederic Leighton, William Holman Hunt, John Singer Sargent, Augustus John and Philip Wilson Steer. Rose was closest to Steer and he painted her frequently (fig. 1). Steer fell in love with Rose and intended to marry her, but following a trivial argument over a velvet coat he intended to wear at a dance the engagement was terminated and the couple never saw each other again. It is soon after the end of her relationship with Steer that Rose started posing for Godward and her mass of wavy brown hair, pouting rose-bud mouth and classical profile came to dominate his paintings in the 1890s.



## WILLIAM ADOLPHE BOUGUEREAU

(FRENCH, 1825-1905)

*Retour des champs*

signed and dated 'W-BOVGVEREAV-1898' (lower left)

oil on canvas

50¼ x 27¾ in. (127.6 x 70.5 cm.)

\$700,000-1,000,000

£510,000-730,000

€600,000-850,000

**PROVENANCE:**

The artist.

with Arthur Tooth &amp; Sons Ltd., Paris and New York, acquired directly from the above, 5 December 1898.

with M. Knoedler &amp; Co., New York, acquired directly from the above, 7 December 1898.

John Englis, Jr. (1833-1915), Brooklyn, acquired directly from the above, 4 April 1899.

Charles Mortimer Englis (1856-1926), Brooklyn, his son, by descent.

His estate sale; The Anderson Galleries, New York, 23-24 November 1926, lot 143, as "Who's Coming".

John H. Emmanuel.

By descent to his heirs.

Anonymous sale; Christie's, New York, 19 February 1992, lot 63.

with Richard Green, London.

Private collection, New Jersey, acquired directly from the above.

By descent to the present owner.

**LITERATURE:**M. Vachon, *W. Bouguereau*, Paris, 1900, p. 160.M. S. Walker, 'A Summary Catalogue of the Paintings,' in *William Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 74.D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York, 2010, p. 389, pl. 248, illustrated.D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 325, no. 1898/12, illustrated.

In the last quarter of the 19th century, American collectors had an almost insatiable appetite for the work of William Bouguereau. Made up of entrepreneurs and tycoons, this group of millionaires was eager to decorate their new mansions with iconic compositions that demonstrated a high level of quality and artistic virtuosity. Their taste eventually laid the foundation for many American museum collections and forged a visual identity for America which was taken up by early cinematography, which relied on the work of many of the late 19th century painters and frequently turned to Bouguereau's draped goddesses and peasant children for inspiration.

This sustained interest of American collectors was carefully nurtured by the French dealer Paul Durand Ruel and then expanded by Adolphe Goupil, Durand Ruel's closest competitor in Paris. In the 1860s, at the encouragement of Durand Ruel, Bouguereau made the fortuitous decision to shift his choice of subjects away from large religious commissions, and the artist moved toward a type of image more easily consumed by his American wealthy American collectors. In particular, he embraced the late 19th century fascination with rural life, concentrating on images of young girls depicted in the French countryside. Social accuracy was not his concern and the world presented in Bouguereau's canvases was far rosier than the harsh realities of those who lived outside the cities. Fronia Wissman writes: 'Bouguereau and the well-to-do collectors who acquired his paintings preferred to see these children as picturesque outsiders, facts of daily life perhaps, but poignant rather than threatening' (F. Wissman, *Bouguereau*, San Francisco, 1996, p. 51).

*Retour des champs* is a perfect illustration of the popular rustic scenes that appealed to both Bouguereau and his devoted clientele throughout his long career. The 1898 date is a testament to the artist's lifelong interest in these subjects, and Bouguereau delighted in choosing contemporary genre subjects and his heroine was the humble peasant girl from the farm or countryside. These pastoral scenes of a single peasant girl in a landscape was clearly the subject matter for which Bouguereau was most popular, resulting in commercial and financial success for the artist, who died a very rich man in 1905.

The young girl depicted in *Retour des champs* is Yvonne, one of Bouguereau's favorite models. She and her two sisters, Jeanne and Marguerite, provided inspiration for many of Bouguereau's works painted in La Rochelle from 1893 on. While little is known about their personal biographies, the growth of all three girls is documented in Bouguereau's *oeuvre* through a decade of compositions, as well as the occasional photograph taken in the artist's studio (fig. 1). From Yvonne's first appearance in *Allant à la fontaine*, 1893 (J. B. Speed Museum, Louisville, Kentucky) to *Les petites amies*, 1898, (Collection of Fortnum and Mason) and the present work, it is clear that Bouguereau sought not only to portray her likeness, but also to capture her distinct personality. While many of the artist's other sitters often appear distracted by their thoughts and daydreams with their gaze drifting outside of the picture plane, Yvonne is almost always depicted with a direct look that connects with the viewer and shows a clear expression of emotion and intelligence.



Fig 1. La Rochelle studio, summer 1898, Jeanne and Yvonne, Bouguereau's two young models for *Les deux soeurs*, ©, 2010, Art Renewal Center and the William Bouguereau Committee.



W. BOVCHEREV 1898

29

GUSTAVE COURBET

(FRENCH, 1819-1877)

*Les cribleuses de blé, esquisse*

oil on board on canvas

14 $\frac{1}{8}$  x 20 $\frac{3}{4}$  in. (37.2 x 52.7 cm.)

Painted *circa* 1855.

\$400,000-600,000

£300,000-440,000

€340,000-510,000

**PROVENANCE:**

The artist.

Anonymous sale; Hôtel Drouot, Paris, 27 June 1855, lot 19, as *Les Cribleuses de blé*, possibly consigned directly by the above.

Private collection.

**EXHIBITED:**

Le Havre, *Exposition Municipale*, 1858, no. 127, as *Jeune fille épilant du blé - Esquisse du tableau des Cribleuses*.

(possibly) London, The French Gallery, 1859, no. 40, as *Sorting the Corn*.  
Ornans, Musée Départemental Gustave Courbet, *L'apologie de la nature...ou l'exemple de Courbet*, 2 June-21 October 2007, p. 153, illustrated.

**LITERATURE:**

(possibly) F. Haskell, 'Un monument et ses mystères. L'art français et l'opinion anglaise dans la première moitié du XIXe siècle,' *Revue de l'art*, 1975, no. 30, p. 76, note 48.

H. Toussaint, *Gustave Courbet (1819-1877)*, exh. cat., Paris, 1977, p. 135.

H. Toussaint, *Gustave Courbet (1819-1877)*, exh. cat., London, 1978, p. 120.

Please note that this work has been requested for the exhibition *Ceux de la Terre. La figure du paysan dans l'art, de Courbet à Van Gogh* organized by the Musée Gustave Courbet, to take place from 27 June-16 October 2022.





It has generally been assumed that Gustave Courbet did not follow the traditional Academic sequence of working out the various stages of ideas that lead to his final paintings. Very few preliminary drawings for completed works exist, and no other oil sketches have been identified that can be directly linked to his known compositions. It has generally been believed that he simply never did them and like the composer Mozart, his compositions were translated in finished form directly onto the canvas. The documented history of the present work may serve to explain its singular existence, although it does not completely explain the artist's purpose in making this *esquisse*.

Courbet painted *The Corn Sifters* (*Les cribbleuses de blé*) (fig. 1) for the 1855 Paris *Exposition universelle*, where it appeared side by side with ten other works by the artist. This was the same year that the artist installed a separate exhibition of forty paintings in a near-by building, *The Pavillion of Realism*, built on the avenue Montaigne. Both exhibitions took place over the summer months of 1855. During the time these two exhibitions were on view in Paris, a very interesting and somewhat unique auction took place at the Hôtel Drouot on June 27th, 1855. Entitled *Terminées de Tableaux de l'Exposition des Beaux-Arts*, the sale comprised 90 lots by 64 different artists, among them Doré, Diaz de la Pena, Harpignies, Jongkind, Troyon, Toulmouche, Picou, and as lots 18 and 19, two *esquisses* by Courbet, *Les casseurs de*

*Pierre* and *Les cribbleuses de blé*. The theme of the auction was to bring together the oil sketches corresponding to the paintings on view at the *Exposition universelle*. The motivation for this auction and the selection of artists represented therein is not clear, but it certified the fact that Courbet did indeed do oil sketches. It is not clear if these two sketches are unique in his *oeuvre*, but it does beg the question. Was Courbet asked to submit two *esquisses* specifically for this auction, and if this was not his normal practice, did he have to paint them? It could be assumed that the organizers of the auction would just assume that all the artist would have *esquisses* for the final compositions in their studios, and if this was not the case with Courbet, did he initially agree to be included in the auction and paint the studies after the originals. Certainly, Courbet's well-documented interest in self promotion (and interest in selling his paintings) would support either possibility.

The next record of an *esquisse* for *The Corn Sifters* appears in an exhibition in Le Havre in 1858 where it is listed under Courbet's name: no. 127 - *Jeune fille epilant du blé - esquisse des Cribbleuses*. While this 1858 exhibition is cited in the catalogues of the 1977 Courbet retrospective (Paris, p. 135 and London, p. 120), at that time the authors did not have any knowledge of the existence of a sketch. In addition, Francis Haskell in his 1975 article devoted to the subject of English taste for French art (Haskell, p. 76) mentions that Courbet's *Cribbleuses*



Fig 1. Gustave Courbet, *The Wheat Sifters*, Musée des Beaux-Arts de Nantes, Nantes.

*de blé* was included in an 1859 exhibition at the French Gallery in London. Haskell correctly understands that this reference refers to *The Corn Sifters* or a variant of it. Sarah Faunce believed that the French Gallery exhibition more probably included the *esquisse* and not the final version of the painting, as has been previously assumed. Courbet is known to have loaned the large painting to Brussels in 1857 and to Besançon in 1860, which were two comprehensive and important exhibitions. It is more likely, according to Faunce, that although we cannot document the results of the 1855 Drouot sale of *Esquisses Terminées*, that the *esquisse* passed into private hands and was subsequently exhibited in Le Havre in 1858 and at the French Gallery in London in 1859.

The present work is painted on cardboard, an unusual support for Courbet. However, Bruno Mottin, in his essay in the catalogue for the Courbet retrospective comments that out of all the Courbets he evaluated in French collections, only one in on cardboard: *Portrait of Madame Andler in Morlaix* (RF 168) (B. Mottin, 'A Complex Genesis: Courbet in the Laboratory', *Gustave Courbet*, exh. cat., Paris and New York, 2007, p. 71). Interestingly, *Madame Andler* dates to 1855, the same year as the present *esquisse* and the dimensions are almost the same.

In a letter to Champfleury in late 1854, Courbet refers to *Les cribleuses de blé* as 'a painting of country life...It belongs to a series of The Young Ladies from the Village, also a strange painting' (P. ten-Doesschate Chu, ed. *Letters of Gustave Courbet*, Chicago, 1992, p. 133, letter 54-8). The setting for *The Corn Sifters* is a *bluterie*, or bolting room in Ornans. It has previously been assumed that Courbet's two sisters,

Zoé and Juliette, and his illegitimate son, Désiré Binet, posed for the painting (Gustave Courbet, exh. cat., 1977, p. 134). When compared to the final version of *The Corn Sifters* (fig. 1), the *esquisse* conveys all of the characteristics associated with the development of what might be called the last step leading to the finished product. In the *esquisse*, Courbet has decided on the composition and placement of the figures. Color choices have also been determined and what Courbet still has yet to define in the finished oil are the specific gestures and attitudes of his figures. The most noticeable differences are in the figures flanking the woman sifting. While they each appear in both the sketch and the finished painting, Courbet has refined their expressions and actions in the final work; the seated woman falls asleep in the Nantes painting, and young boy becomes much more inquisitive as he peeks into a *tarare*, for device for cleaning grain. What remains the same in the two works are the smallest of details such as the delicacy with which the seated woman picks up one kernel of grain with her fingers; this subtle gesture is pressed identically in the finished painting. But the most remarkable of all is that the monumentality and strength of the woman sifting is as powerful in the small *esquisse* as it is in the finished oil: knees pressed to the floor, strong, exaggerated outstretched arms sifting the grain, and one straight line from her left hand to her neck revealing no profile or facial features but perfectly defining her expression.

The late Sarah Faunce confirmed the authenticity of this picture after examining it in person in August of 2008, and provided assistance in researching the history of the *esquisse*.



Fig 2. Gustave Courbet, *The Stonebreakers*.



PROPERTY FROM A SOUTHWESTERN COLLECTION

30

LÉON AUGUSTIN LHERMITTE

(FRENCH, 1844-1925)

*Moisson, mère allaitant, trois figures*

signed 'L. Lhermitte' (lower left)

oil on canvas

21¼ x 18¼ in. (55.3 x 46.4 cm.)

Painted in 1921.

\$70,000-100,000

£51,000-72,000

€60,000-85,000

**PROVENANCE:**

with Galerie Allard et Noël, Paris.

with Wallis & Son, The French Gallery, Edinburgh.

with John Levy Galleries, New York.

Anonymous sale; Sotheby's, New York, 23 May 1996, lot 55.

with Galerie Michael, Los Angeles.

Acquired directly from the above by the father of the present owner,  
31 October 1997.

By descent to the present owner.

**LITERATURE:**

M. Le Pelley Fonteney, *Léon Augustin Lhermitte, catalogue raisonné*,  
Paris, 1991, p. 152, no. 252, illustrated.



PROPERTY FROM A CONNECTICUT COLLECTION

31

ROSA BONHEUR

(FRENCH, 1822-1899)

*Pyrenees Farmers, Market Bound*

signed and dated 'Rosa Bonheur/1884' (lower left)

oil on canvas

24 $\frac{7}{8}$  x 39 $\frac{5}{8}$  in. (63.2 x 100.6 cm.)

\$150,000-250,000

£110,000-180,000

€130,000-210,000

**PROVENANCE:**

Geraldine Rockefeller Dodge (1882-1973), Madison, NJ.

Her sale; Sotheby's, New York, 14 May 1976, lot 11.

George J. Arden (1923-1983) and Patricia Arden, New York

Her sale; Christie's, New York, 23 May 1991, lot 43.

Acquired by the present owner, 19 December 2000.

**EXHIBITED:**

New York, The Dog Museum of America, *Geraldine R. Dodge, The Life and Legacy*, 10 September 1985 - 14 February 1986.

We are grateful to Dr. Annie-Paule Quinsac for confirming the authenticity of this painting. A letter from Dr. Quinsac dated 25 February 2021 accompanies the work.

# THE COLLECTION OF MRS. ELIZABETH R. MORAN



Mrs. Elizabeth R. Moran, image courtesy of the Moran family,  
Photo credit: Terry Conway / Jim Graham.

Christie's is honored to offer the following six paintings by Sir Alfred Munnings, P.R.A. from the collection of Mrs. Elizabeth 'Betty' Ranney Moran, a noted thoroughbred owner and breeder as Proprietor of Brushwood Stable in Chester County, Pennsylvania.

Growing up at Brushwood, Mrs. Moran's love of horses grew from a young age and blossomed in her adult life through her involvement with the Radnor Hunt, America's oldest continuously active hunt, and through her children's participation in both hunting and jumping. Her success with thoroughbreds began in the late 1970s with winners on the American steeplechase circuit, followed quickly over dirt throughout the 1980s. Most notable among these was *Crème Fraiche*, a gelding trained by Hall of Famer Woody Stephens who carried her silks to victory in the 1985 Grade 1 Belmont Stakes and two editions of the G1 Jockey Club Gold Cup in the 1986-1987 season.

While her breeding operation shifted to focus on producing horses aimed at the top end of the yearling market, Mrs. Moran continued to operate a boutique racing stable, winning the 2004 G1 Arlington Million with *Kicken Kris* and 2009 G1 Spinster Stakes with *Mushka* in America. Abroad, she championed *Jeremy*, winner of the 2006 G3 Jersey Stakes at Royal Ascot with Sir Michael Stoute, and *Papillion*, the fairytale winner of the 2001 English Grand National, ridden and trained by father-son team Ted and Ruby Walsh, among others.

As a breeder, Brushwood produced a wide variety of champion horses, including stallions *High Yield*, winner of the Hopeful, Blue Grass and Fountain of Youth Stakes; *Bernstein*, winner of the Railway and Concorde Stakes; and *Hard Spun*, winner of King's Bishop and runner-up in the Kentucky Derby. Mrs. Moran also bred two-time champion mare *Unique Bella*, produced European champion *Russian Rhythm*, who counted the 2003 Thousand Guineas among her four G1 scores for owner Chevely Park Stud.

In addition to her interest in thoroughbreds, Mrs. Moran was deeply involved in all aspects of equestrian sport. A longtime foxhunter with Radnor, over the course of 40 years, she played an integral part in the club's health and success. Linking the Radnor Hunt Races with her passion for conserving open space and the local Brandywine Conservancy, she helped increase purses, bolster volunteer rolls and grow crowd sizes to develop the steeplechase races into a significant fixture, simultaneously raising millions of dollars for the charity. With similar flair, Mrs. Moran was tirelessly committed to the success of numerous equine-related charities, such as the University of Pennsylvania's veterinarian facilities at New Bolton Center, the Thorncroft Equestrian Center for therapeutic riding and the Devon Horse Show and Country Fair.

Mrs. Moran's varied interests in all areas of the sport are encompassed in her collection of extraordinary paintings by Munnings, the foremost equestrian artist of the 19th and early 20th centuries. Ranging from the magical *Shrimp Leading Ponies across the Ringland Hills*, to superb hunting subjects, to two first-class racing paintings and culminating in an engaging equestrian portrait entitled *Who's the Lady?*, the collection spans different periods to represent top-quality examples of each of the artist's most sought-after subjects.



PROPERTY FROM THE COLLECTION OF MRS. ELIZABETH R. MORAN

32

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.  
(BRITISH, 1878-1959)

*Study of a Jockey in the Duke of Westminster's Colors*

oil on panel  
12 x 9 in. (30.5 x 22.9 cm.)

\$15,000-20,000

£11,000-14,000  
€13,000-17,000

**PROVENANCE:**

Anonymous sale; Bonhams, London, 22 July 1993, lot 6, as *A Sketch of a Jockey*, with Frost and Reed, London.

**EXHIBITED:**

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *Yellow Silks*.

We are grateful to Lorian Peralta-Ramos, Tristram Lewis and the Curatorial staff at The Munnings Museum for their assistance in preparing this catalogue entry.

PROPERTY FROM THE COLLECTION OF MRS. ELIZABETH R. MORAN

33

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

(BRITISH, 1878-1959)

*A Park Meeting, The Eclipse Stakes, Sandown Park*

signed 'A. J. Munnings' (lower left)

oil on panel

20 x 26 in. (50.8 x 66 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

**PROVENANCE:**

Hutchinson & Co. (Publishers) Ltd.

Their sale; Christie's, London, 20 July 1951, lot 53, as *A Summer Meeting: Eclipse Stakes, Sandown Park*.

McNicoll (probably Ian MacNicoll Galleries, Glasgow), acquired at the above sale.

with Scott & Fowles, New York, by November 1951.

George Dunton Widener (1889-1971), Philadelphia, by 1954.

Private collection, Florida.

Their sale; Christie's, New York, 7 June 1985, lot 161.

with Richard Green, London.

**EXHIBITED:**

New York, Scott & Fowles, *Paintings by Sir Alfred J. Munnings*, 12 November-1 December 1951, as *Eclipse Stakes, Sandown Park*.

Palm Beach, Society of the Four Arts, *An Exhibition of Paintings and Sculpture*, 11 December 1953-3 January 1954, no. 1099, as *A Park Meeting*.

Coral Gables, Lowe Galley, *Racing*, 14 January-7 February 1954, no. 32.

(possibly) London, Bond Street Galleries, *Exhibition of Landscapes, Horse Studies, and Drawings by Sir Alfred J. Munnings*, 1956, no. 108, as *Sandown Park*.

Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, pp. 56-57, unnumbered, as *Eclipse Stakes, Sandown Park*.

Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. 75, 98-99, 129, pl. 57, illustrated.

**LITERATURE:**

Sir A. J. Munnings, *The Finish*, London, 1952, illustrated after p. 216, as *The Paddock at Sandown before the Eclipse*.

C. Berry, *The Racehorse in Twentieth Century Art*, London, 1989, after p. 32, illustrated.

While the majority of Munnings's *Starts* depict the broad, open heathland of the course at Newmarket, he made smaller groups of parade and start pictures at other courses, in each case realizing the importance of finding the identifying features that established the character of each track. Here the subject is the saddling paddock at Sandown Park, Surrey, with the magnificent beech trees set behind. Sandown is a dual race course running both flat and National Hunt (jumps) races depending on the season. Every July it holds the prestigious Eclipse Stakes, a difficult, right-handed race for three and four year olds, run over one mile and two furlongs with an uphill finish. Inaugurated in 1886 it was then the richest race in England with a prize fund of £10,000 donated by Leopold de Rothschild, although presently the prize money is £750,000.

Munnings recalled a similar scene at Sandown in his memoirs, 'In the paddock, saddling for first race... Grouping in three dimensions all very beautiful. Thought how well they looked going out by the big beeches. Spots of charming color.' (*The Finish*, 1952, p. 47). It is a sight familiar to all race goers, and in *A Park Meeting, Eclipse Stakes, Sandown Park* Munnings encapsulates the sense of anticipation in the air. The sunlight gleams on the horses' flanks and the brightly colored silks of the jockeys, as owners and trainers impart last minute tips and spectators crowd in the distance to decide between the runners and riders.

We are grateful to Lorian Peralta-Ramos, Tristram Lewis and the Curatorial staff at The Munnings Museum for their assistance in preparing this catalogue entry.





PROPERTY FROM THE COLLECTION OF MRS. ELIZABETH R. MORAN

34

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

(BRITISH, 1878-1959)

*Who's the Lady? and Two Studies*

signed 'A. J. Munnings' (lower left); inscribed and initialed 'This was smaller canvas with HRH Princess Mary on grey that I put aside/for a larger one as shown in this Exhibition with Lord Harewood and the/Bramham Moor Hounds. In 1946 I had the canvas relined/and enlarged, making the figure of HRH into the central figure/(Lucy Glitters) and then surrounding her with members of the/Nonsuch Hunt as now seen. Ex-R.A. 1955-/Twice brought for R. A. and taken back for improvements. -AJM' (on a label on the reverse)

oil on canvas

44½ x 70 in. (112.1 x 177.8 cm.)

three (3)

\$800,000-1,200,000

£580,000-870,000

€680,000-1,000,000

**PROVENANCE:**

The artist, until at least 1956.

with St. James's Gallery, London, by 1961.

Sylvia M. Myers, Walton Manor, Bletchley.

Her sale; Christie's, London, 21 November 1969, lot 24, illustrated as the frontispiece.

Patricia Thompson (Mrs. D. B. Thompson), acquired at the above sale.

Her sale; Sotheby's, London, 14 November 1979, lot 58.

**EXHIBITED:**

London, Royal Academy, 1955, no. 151.

Glasgow, Ian MacNicol Galleries, *Exhibition of Paintings by Sir A. J. Munnings K.C.V.O., P.P.R.A., LL.D.*, 10-31 October 1955, no. 4.

London, Royal Academy, *Exhibition of works by Sir Alfred J. Munnings, K.C.V.O., P.P.R.A.*, 10 March-30 June 1956, no. 288.

Wolverhampton, Municipal Art Gallery, *Exhibition of Paintings by Sir Alfred Munnings, KCVO, PPRA.*, July-August 1956, no. 27.

London, Bond Street Galleries, *Exhibition of Landscapes, Horse Studies and Drawings by Sir Alfred Munnings, KCVO. PPRA*, 1956, no. 50.

Dedham, Essex, The Munnings Art Museum, lent in honor of the artist's centenary, 1978.

London, Windsor & Eaton Fine Arts Co., 1978.

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008.

**LITERATURE:**

*The Daily Mirror*, London, 30 April 1955, illustrated.

'Solved - The Mystery of the Lady on the Horse,' *The Daily Express*, 4 December 1955, illustrated with a detail.

'Modern Art 'a Disease', Sculptor's Comment at Wolverhampton,' *Birmingham Daily Post*, 21 July 1956, p. 7, illustrated with a photo of the work on exhibition.

*The Connoisseur*, November 1961, illustrated.

K. McConkey, *An English Idyll, A Loan Exhibition of Works by Sir Alfred Munnings*, exh. cat., London, 2001, pp. 20-21, illustrated.

This grand, ambitious canvas by Sir Alfred Munnings is the epitome

*The studies:*

inscribed and dated 'Study for "Who's the Lady?"/1952.' (lower left), oil on board, 10½ x 16¼ in. (26.7 x 41.3 cm.);

inscribed and dated 'Studies for "Who's the Lady?"/1952.' (lower right), oil on panel, 10½ x 19 in. (26.7 x 48.3 cm.)

*The studies:*

Anonymous sale; Christie's, New York, 1 May 1981, lot 96.

Anonymous sale; Christie's, New York, 1 May 1981, lot 97.

*The studies:*

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *Study for Who's the Lady* (both).







MELTZIN  
5

of style and glamour. Harking back to a bygone era it shows an elegantly dressed woman sitting side-saddle on her stylish grey hunter surrounded by the red coats of dozens of men clamoring to be introduced to the glamorous Amazon. Superficially at least this is the story, expertly executed by the deft brushstrokes of an artist who had reached maturity and mastered his art. However, behind this lie a number of different threads that bring together everything Munnings was about.

According to a label in Munnings's handwriting on the stretcher the picture began life as a smaller canvas and as a working study of H.R.H. The Princess Royal, only daughter of George V, and aunt to the present queen, Her Majesty Queen Elizabeth II. In 1922 H.R.H. The Princess Royal had married Henry Lascelles, 6th Earl of Harewood, heir to one of Britain's great estates. Munnings was commissioned to paint three paintings over the next decade for Harewood House in Yorkshire, including *H.R.H. the Princess Royal on 'Portumna' and the Earl of Harewood, Master of the Bramham Moor Hunt, on 'Tommy'* which was exhibited at the Royal Academy in 1930. It is to this painting that the label alludes. Seemingly Munnings was dissatisfied with the work that he had begun on the figure of Princess Mary on her grey, *Portumna*, and cast the original canvas aside to begin work on a larger piece that would become the finished painting.



Sir Alfred James Munnings (1878 - 1959), the English painter and President of the Royal Academy playing with his dog in front of one of his works in his studio. (Photo by Baron/Hulton Archive/Getty Images).  
© Estate of Sir Alfred Munnings, Dedham, Essex. All rights reserved, DACS / ARS 2021.

This act was entirely characteristic of the artist's working process, as was his decision to return to the picture and reline and enlarge the canvas to its present size. Munnings's memory on dates is often somewhat hazy: on the label he claims to have restarted the painting in 1946, but the two studies that accompany this work are dated 1952. The third study, shown in the photograph of Munnings's studio, remains at Castle House, Dedham, now The Munnings Museum. Nevertheless, at some stage after the Second World War, Munnings picked up the canvas again and returned to work.

By then Munnings had an established artistic practice having painted commissions for so many members of the British aristocracy and other leading lights of society. He was knighted in 1944, the year that he became President of the Royal Academy, a post which he held for the next five years. This had brought him a level of relative comfort and stature, and he was increasingly able to paint subjects that caught his interest.

A great hunting enthusiast Munnings was an avid reader of the satirical novels of Robert Smith Surtees (1805-1864). Surtees was a keen horseman, and an even keener observer of character, who captured the foibles and mannerisms of the hunt and those connected to it. Munnings devoted several pages of his memoirs to his love of Surtees: 'From the day when I opened the pages of Surtees, the horse-and-rider side of me took on an entirely new and lively growth. Books open our eyes - even more than pictures - to the surrounding world...' (A. J. Munnings, *The Finish*, London, 1952, p. 314.)

It was Surtees and his humorous observation of the world around him that inspired Munnings to paint *Who's the Lady?* as well as his other conversation pieces *Why weren't you out yesterday?* (Private collection) and *Two Busvines and a Cutaway* (Private collection). While there appeared to be general speculation as to who the lady in the present work actually was when it was first shown at the Academy in 1955, Munnings's label on the reverse names her as Lucy Glitters. Lucy was a beautiful young woman who featured in *Mr. Sponge's Sporting Tour*, and who Mr. Sponge eventually married. She is surrounded by gallant members of the 'Nonsuch' or 'None such' Hunt, another delightful play on words, all jostling for her attention.

Munnings would have been amused to learn that the speculation as to who the lady really was continued long after his death in 1959. His widow Violet, Lady Munnings claimed that she had been the model for the huntswoman, and lamented that she could not afford to buy the picture back for the collection at Castle House (*Yorkshire Evening Post*, 19 September 1963). Previous catalogue entries have listed the subject as H.R.H. The Princess Royal surrounded by members of the Nonsuch Hunt. Now it appears that *Who's the Lady?* is in fact a complex blend of sitters and subject: a portrait; a hunting scene; a conversation piece; and a satire all brought together by a skilled artist with a love of horses and a wry sense of humor.

We are grateful to Lorian Peralta-Ramos, Tristram Lewis and the Curatorial staff at The Munnings Museum for their assistance in preparing this catalogue entry.



Studio Interior with *Who's the Lady*, c1955, © Estate of Sir Alfred Munnings, Dedham Essex.  
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PROPERTY FROM THE COLLECTION OF MRS. ELIZABETH R. MORAN

35

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.  
(BRITISH, 1878-1959)

*Shrimp Leading Ponies Across the Ringland Hills, Norfolk*

signed and dated 'A. J. Munnings/1911' (lower left)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

\$300,000-500,000

£220,000-360,000

€260,000-420,000

**PROVENANCE:**

Captain John Edmund Audley Harvey, London, by 1913.

His sale; Christie's London, 7 May 1920, lot 102, as *Norfolk Hillside*.

with Frost and Reed, London, acquired at the above sale.

Anonymous sale; Sotheby's, London, 19 May 1982, lot 67.

**EXHIBITED:**

Manchester, Athenaeum Gallery, *Alfred Munnings 1878-1959*, 13 December 1986-25 January 1987; also York, York City Art Gallery, 7 February-8 March 1987; Bath, Victoria Art Gallery, 21 March-19 April 1987, no. 26.

Norwich, Norwich Castle Museum, *Alfred Munnings*, 9 January-18 February 1990, no. 15.

Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, p. 21, unnumbered, as *Leading Ponies on Ringland Hills*.

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *Leading Ponies on Ringland Hills*.

Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. xiv, 3, 10-11, 126, pl. 7, illustrated, also illustrated on the cover, as *Leading Ponies on Ringland*.

**LITERATURE:**

N. Garstin, 'The Paintings of A. J. Munnings,' *The Studio, An Illustrated Magazine of Fine and Applied Art*, vol. 59, no. 243, 14 June 1913, p. 255, illustrated, as *A Norfolk Hill-Side*.

Sir A. J. Munnings, *An Artist's Life*, London, 1950, illustrated after p. 168, as *Shrimp Riding the Dun-Colored Horse on Ringland Hills*.

Munnings's love of the rural Norfolk landscape and lifestyle dominated his art in the first decade of the 20th century. In the summers of 1910 and 1911, he went on extended painting expeditions from his home at Swainsthorpe to the nearby Ringland Hills, making his headquarters at The Falcon Inn at Costessey. Here he found ready subjects and models in the horse dealers, families of gypsies and ponies that congregated at the fairs and public houses throughout the summer months. However, it was the images of the gypsy boy Shrimp with the artist's collection of ponies that would come to define this period of Munnings's *oeuvre* and create some of his most celebrated pictures.

Shrimp, whose real name was Fountain George Page, was so called due to his diminutive stature as he measured around five feet tall. The illegitimate son of a housemaid at Narford Hall near Swaffham, Shrimp, like Munnings, preferred horses to people and had run away from home to work with the animals that he loved. When Munnings met him through the horse dealer James Drake, he was sleeping under Drake's caravan. In 1908, money changed hands between Drake and the artist, and Shrimp became Munnings's full-time model and horse-minder. In return, Munnings paid him a wage and bought him a new suit of clothes, consisting of a tight pair of 'dealer' trousers, a pearl-buttoned Georgian waistcoat, a cloth cap, and a yellow neckerchief.

Painted during their second summer in Ringland Hills, the image of Shrimp riding bareback on the dun colored pony with the flash of yellow at his neck, is redolent of all Munnings's images of his 'paradise' painting ground.

We are grateful to Lorian Peralta-Ramos, Tristram Lewis and the Curatorial staff at The Munnings Museum for their assistance in preparing this catalogue entry.





PROPERTY FROM THE COLLECTION OF MRS. ELIZABETH R. MORAN

36

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

(BRITISH, 1878-1959)

*After the Race, Cheltenham*

signed 'A. J. Munnings' (lower right)

oil on canvas

36½ x 45½ in. (91.8 x 115.6 cm.)

Painted circa 1937-1939.

\$700,000-1,000,000

£510,000-720,000

€600,000-850,000

**PROVENANCE:**

Emanuel J. Rousuck (1898-1970), New York.

with Newman Galleries, Philadelphia.

Arnold Webster.

with Frost and Reed, London.

Private collection, US.

Anonymous sale; Sotheby's, New York, 28 May 1981, lot 136.

**EXHIBITED:**

Glasgow, The Royal Glasgow Institute of the Fine Arts, *Annual Exhibition*, 1937, no. 21.

(possibly) London, The Leicester Galleries, *Paintings by A. J. Munnings since 1928*, April-May 1938, no. 22.

Saratoga Springs, NY, *Exhibition of Sporting Art*, 1-15 August 1981, no. 13, illustrated.

Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, p. 57, unnumbered, as *After the Race*.

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *After the Race*.

Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. 88-89, 129, pl. 51, illustrated, as *After the Race*.

**LITERATURE:**

Sir A. J. Munnings, *The Finish*, London, 1952, pp. 284-286.

Breaking with the two hundred year historical tradition of racing compositions featuring a horse galloping across the finishing line, Munnings brought to the portrayal of the racing occasion a revolutionary freshness and brilliance. His focus was directed towards the minutes prior to the start of the race; the preparations for saddling (see lot 33) and the dramatic moments as the horses and jockeys jostled for an advantageous starting position. However, Munnings's interests also lay in the direct aftermath of a race, scenes not usually depicted before. 'The one subject of all that I longed to put on canvas was to be called "After the Race".' (Munnings, *The Finish*, p. 284.)

'The subject I wanted to paint was of unsaddling... A winter afternoon with bright sun...many horses are returning after a steeplechase. With extended nostrils and quivering tails they come to a stand; the jockeys, dropping their reins, dismount and unsaddle, and all too soon the

steaming horses are led away and the scene is ended. ... The principal figure in the scene I wanted to paint was a jockey about to dismount... and the horse was a grey.' (*op. cit.*, pp. 284-5.)

However, as with so many of his racing pictures, Munnings struggled to capture the scene exactly as he saw it in his mind's eye, creating four different versions of it. Two others are in museum collections: a similar sized picture at Southampton Art Gallery, UK; and a larger version (40¾ x 63¾ in.) forms part of The Paul Mellon Collection at the Virginia Museum of Fine Arts, in Richmond. The final variant was only 30 x 40 in. and is currently untraced.

While in each of the known versions the grouping on the left showing the bay horse being unsaddled, ears pricked and neck taught with nervous energy, remains the same, the pose of the grey horse is significantly altered in the present work. Here the grey appears more weary after a strenuous run, with neck stretched low and ears back. The colors of the jockey are also changed from yellow silks in the other compositions to the light blue and pink of Lord Astor's colors.

William Waldorf, 2nd Viscount Astor (1879-1952) was one of the pre-eminent owner-breeders during the first half of the 20th century. His horses were trained, without exception, by Alec Taylor, known as the 'Wizard of Manton', who ran the historic Manton stables near Marlborough. The Astor family were important patrons of Munnings, commissioning a number of works from the artist over his career and helping establish his reputation during the 1920s and 30s.

As the jockey in *After the Race, Cheltenham* is wearing Astor's colors it seems more than likely that the present work is the second of the 'After the Race' series. In his memoirs Munnings recalled that while for the first canvas he used a horse of his own, the second was painted at Manton using a dark grey horse of Sir Victor Sassoon's. 'A lad in colours posed on him in the act of dropping the reins before dismounting.' (*op. cit.*, p. 285.)

The backdrop for the painting is the enclosure at Cheltenham. The inauguration of the Gold Cup in 1924 popularised Cheltenham racecourse, regarded as challenging due to its undulating and variable ground. The race is now a major feature of the British sporting calendar, and is regarded as the pinnacle of jump racing. Munnings first attended the Cheltenham March Meeting in 1920 while on his honeymoon with his second wife Violet, staying at the Lygon Arms in nearby Broadway. It was the first of many visits, and the course also became the inspiration for one of Munnings's most celebrated saddling enclosure paintings, *The Saddling Paddock, Cheltenham March Meeting* (c. 1947, Private Collection).

We are grateful to Lorian Peralta-Ramos, Tristram Lewis and the Curatorial staff at The Munnings Museum for their assistance in preparing this catalogue entry.







SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S.

(BRITISH, 1878-1959)

*The Seventh Earl of Bathurst, M.F.H. of the V.W.H. with Will Boore, Huntsman*

signed 'A. J. Munnings' (lower left)

oil on canvas

38 x 40½ in. (96.5 x 102.9 cm.)

Painted circa 1921.

\$400,000-600,000

£290,000-430,000

€340,000-510,000

**PROVENANCE:**

Seymour Henry Bathurst, 7th Earl Bathurst, CMG, TD, JP, DL (1864-1943), the sitter, commissioned from the artist.

with Frost and Reed, London.

Private collection, New York.

Their sale; Christie's, New York, 30 October 1985, lot 332, as *The Seventh Earl of Bathurst with his Hounds and Huntsman, Will Boore at Kilkenny*.

**EXHIBITED:**

Norwich, Norwich Castle Museum, *Loan Collection of Pictures Illustrating the Work of Alfred J. Munnings, R.A.*, 16 August-30 September 1928, no. 203, as

*Portrait of the Rt. Hon. the Earl of Bathurst with the V.W.H. hounds*.

Louisville, Kentucky Derby Museum, organized by Frost & Reed Ltd., *Exhibition of Fine Sporting Paintings*, 22 April-6 May 1986, no. 1, illustrated on the cover.

Saratoga Springs, NY, National Museum of Racing and Hall of Fame, *The Mastery of Munnings*, 8 July-4 September 2000, pp. 37-38, unnumbered.

Chadds Ford, PA, Brandywine River Museum, *Alfred J. Munnings from Regional Collections*, 6 June-1 September 2008, as *The Seventh Earl of Bathurst*.

Middleburg, VA, National Sporting Library and Museum, *Munnings: Out in the Open: The Open-Air Works of Sir Alfred James Munnings*, 24 April-15 September 2013, pp. 51, 62-63, 128, pl. 38, illustrated.

**LITERATURE:**

G. Mair, 'The Art of Mr. A. J. Munnings, A.R.A.' *The Studio, An Illustrated Magazine of Fine and Applied Art*, vol. 87, no. 374, May 1924, p. 246, illustrated, as *The Rt. Hon. The Earl of Bathurst*.

Sir A. J. Munnings, *The Second Burst*, London, 1951, p. 230.

Hon. G. Bathurst, 'A Man and His Century,' *The Field*, 22 November 1952, p. 891, illustrated.

By the early 1920s Munnings had established a growing practice as a portrait painter, earning regular commissions each year to paint Masters of hounds, huntsmen, and various notables on horseback. As Munnings mused in his autobiography 'I have often wondered had there been no 1914-18 war whether painting people on horseback would have absorbed the best part of my efforts in the years that followed.' (A. J. Munnings, *The Second Burst*, London, 1951, p. 137).

In January 1918 Munnings was commissioned by Lord Beaverbrook's Canadian War Memorials Fund to paint the actions of the Canadian Cavalry Brigade on the Western Front. For several months, he immortalized their activities in a series of fluid *plein air* studies, including a number of equestrian portraits of the officers, most memorably Major-General the Right Hon. Jack Seely on his horse *Warrior*. These portraits were shown at the Royal Academy in January 1919 alongside his Canadian War records, to great acclaim, and probably hastened his election as an A.R.A. later that year. In the summer exhibition of that year Munnings included a portrait of Lord Athlone in uniform on horseback, where it was prominently displayed in the first room. This led to many commissions which continued to preoccupy the artist until the outbreak of the Second World War.

In the second volume of his autobiography Munnings recalls one such painting of the Earl of Bathurst and his hounds. As was his practice during this period, Munnings painted the portrait of Lord Bathurst during sittings in his studio in Glebe Place, Chelsea. He then travelled to the Earl's seat at Cirencester Park in order to capture the horses and hounds that completed the scene. As well as sketching the animals Munnings painted the figure of the Earl's huntsman, Will Boore, who posed on a wooden horse in the large library on a pouring wet day. The final setting for the background was Kilkenny Farm with its distinctive stone walls, as shown beyond the huntsmen and hounds.

Described by the artist as 'the most modest person I have ever met' and 'a dear, kind man' (Munnings, *op. cit.*, p. 230), the 7th Earl of Bathurst took over as Master of the Vale of the White Horse Hunt in 1892 upon the death of his father, and continued in his position for the next 51 seasons until his death in 1943. The famous pack of hounds bred by Bathurst in the kennels at Cirencester Park were his 'life', so much so that he went on to publish a book on the subject, *The Breeding of Foxhounds* in 1926.

We are grateful to Lorian Peralta-Ramos, Tristram Lewis and the Curatorial staff at The Munnings Museum for their assistance in preparing this catalogue entry.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(f), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph

E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 NO IMPLIED WARRANTIES

**EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

### 4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We will be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  - give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.  
**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦  
Christie's has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□  
Bidding by interested parties

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■  
See Storage and Collection pages in the catalogue.

Ψ  
**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Φ  
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

11/01/21

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### ◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

#### □ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

23/02/21

# STORAGE AND COLLECTION

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Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

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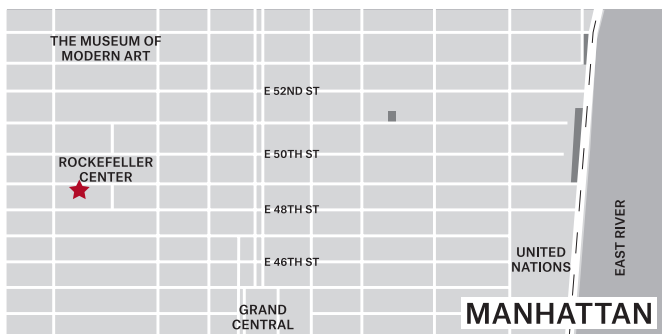
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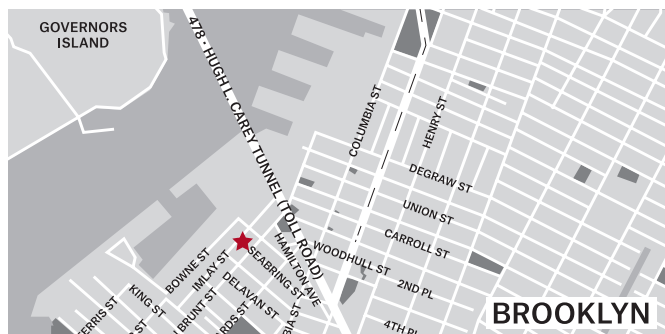
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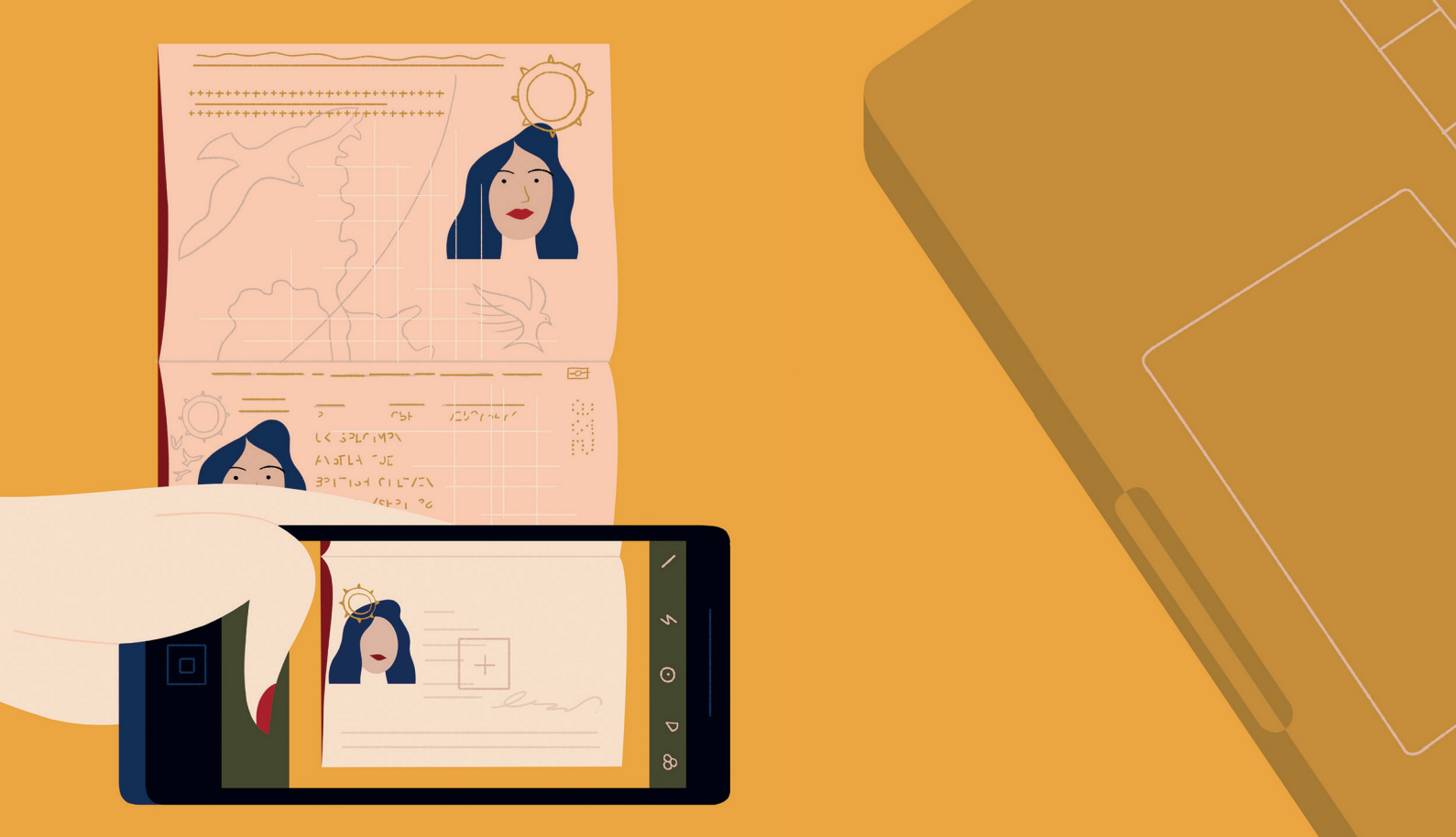
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17/08/21



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